

TEN CENTS

ISSUED FRIDAY

THE

DATED SATURDAY

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DEVOTED EXCLUSIVELY TO THE PROFESSION OF ENTERTAINMENT

SHOW WORLD

WARREN A. PATRICK

GENERAL DIRECTOR.

THIS WEEK'S NEWS THIS WEEK

Vol. IV No. 17

CHICAGO

April 17, 1909



FRANK WINNINGER

A Well-Known Comedian Who Is Besieged With Starring Offers.

I HAVE QUIT THE PATENTS COMPANY

HEREAFTER I will buy \$1,000 worth of new Independent Films every day in the year and I have the privilege of selecting it instead of buying on the "Standing Order" plan. Isn't it great!



BECAUSE the International Projecting and Producing Company has given me proof positive that it has the greatest selection of high class Film Subjects in the World. Isn't it bully!

AFTER AN INVESTIGATION LASTING MORE THAN ELEVEN WEEKS, AN INVESTIGATION that has cost me thousands of dollars, I make the move which 90 per cent of my customers have been urging me to make! I have notified the Moving Picture Patents company that I want no more of its films. If you care to know some of the reasons, read

MY LETTER TO THE PATENTS CO:—

MOTION PICTURE PATENTS COMPANY,
80 Fifth Ave., New York, N. Y.

Chicago, April 12, 1909.

Gentlemen:—Having found by carefully compiled reports that my customers positively will not pay the license demanded by you, and taking into consideration your ultimatum that all customers who have not paid their license must be cut off, I herewith surrender my own license issued by your company and beg to notify you that I shall cease buying films from the manufacturers operating under your rules after April 26th. Of course I would prefer to stop buying from you immediately, but I give you the two weeks' notice which you are entitled to if you wish to take advantage of it.

As you well know, this is the result of most careful and painstaking thought and consideration. While I have chafed under many of the arbitrary rules of your company, I have tried to abide by them until I reached my limit of endurance. My letters show that 90 per cent of my customers (and all of my prospective customers) want me to be more independent than I can possibly be as long as I do business along the lines that you insist upon.

Your latest announcement that the renters shall collect license money from exhibitors is, of course, absurd. It virtually is an attempt to turn my offices into collecting agencies and is altogether out of the question. I have too much respect for the exhibitors and too much for myself to listen to any such proposition.

I have been most cordially damned by some of my oldest customers because I urged them to pay your license in order to protect themselves from annoyance. While this cut me to the quick, I deemed it best to take the abuse in silence until the time might arrive when I could prove that I had been in the right all along. But instead of showing a disposition to render assistance, your company has thrown every obstacle in my path until it has caused me to take this action. Your company has had a glorious opportunity to do the whole moving picture industry a world of good. For my part I honestly believed you would seize upon it, improve it to the extent of your ability and bring order out of chaos. But you have failed us—you have hurt the very renters whose patronage gave you your best support—you have treated the exhibitors without any consideration whatsoever.

I say this with the friendliest personal feelings toward the gentlemen associated with you. I long ago had time to cool off after some of the anger which you aroused by your methods. I say it without malice or petty spite—and merely as a plain, straightforward statement of cold facts.

I feel that you are entitled to the above explanation as a matter of business courtesy; otherwise, would not go into detail on a subject which is, to say the least, disagreeable.

L. H. REGISTERED.

Very sincerely yours,

Carl Laemmle, President, THE LAEMMLE FILM SERVICE.

BUT THERE ARE OTHER REASONS FOR THE CHANGE, MOST IMPORTANT OF WHICH IS the fact that I can actually get better films and better subjects for you now than I ever could before. There was a time when this was not true—a time when the pictures produced by the Patents company were by far the best in the world. But that condition no longer exists. I have seen scores of the films which I will hereafter rent to you and they are marvels of perfection, marvels of photography, wonderful in comedy, drama and tragedy; astonishing in scenic effects and beauty. They are the kind of films I want for my own theaters and that is a pretty severe test.

No more licenses! No more heart-breaks! Nothing but a straight business proposition, the best of Films, the most reliable service and prices that are within your easy reach!

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE

HEADQUARTERS, 196-198 Lake Street, CHICAGO.

SPECIAL NOTICE:—On Saturday, April 17 (this week), I will open *A New Office in Denver, Colo.*, completely equipped to do an enormous business right off the reel! I will also have thousands of dollars worth of new Films in my other offices in

Minneapolis, Minn.
Evansville, Ind.

Portland, Oreg.
Omaha, Neb.

Salt Lake City, Utah.
Winnipeg, Can.

Montreal, Can.

THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

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under the Act of Congress of March 3, 1879.

Volume IV—No. 17

CHICAGO

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REFUSED TO PAY FOR MEAL SHE DID NOT EAT.

Clarion, Iowa, April 12.
The Race for A Widow company missed the train on the morning after the performance here through the landlord swearing out a warrant for one of the ladies with the company, charging her with evading a board bill. The company stopped at the Park house and the members announced to the landlord before they retired, that breakfast was not desired. The landlord ordered the morning meal just the same and the troupers partook of it with the exception of one lady who positively refused to eat or pay for a meal she did not order. S. P. Mukins, the landlord, rushed to the office of Justice White and had a warrant issued and the company arrested. A hearing was held and the case dismissed, the costs being taxed to the landlord. The meals are twenty-five cents each at that hotel.

EARL H. MACOY BUYS CRITERION THEATER.

Lincoln J. Carter has sold the Criterion theater property to Earl H. Macoy, president of the National Printing and Engraving Company for \$76,500. The property has been owned by Mr. Carter for a number of years. Mr. Macoy is said to have made the purchase as an investment. It is a four story building containing stores and offices in addition to the theater. The latter is under a lease to the Criterion Theater company, with which C. E. Kohl is prominently identified, and it is planned to remodel it extensively and open it on August 15 as a high grade vaudeville theater.

WHAT VIC HUGO DID FOR CAPT. LEWIS' ACT.

The Majestic at Cedar Rapids had an exceptionally strong bill Holy week which included: Joseph Callahan, Ziska, the mystifier, Florence Samuels, Pitching Brothers, Pero & Wilson, Bert Weston, Belle Meyers and her dancing kiddies and others. Capt. Stanley Lewis was engaged to open the show, but after the first performance was advanced to the next to closing position.

Abe Jacobs' Troubles.

Abe Jacobs had his troubles this week. There were two or three acts on the Majestic bill which did not just fall in with the style of entertainment offered at that theater and one act was canceled at the three Kohl & Castle houses. It was Smith & Alexander, who give what they call an Apache dance. Monday afternoon satisfied the Majestic management that that house did not care for the offering. It is said the dancers may join The Girl from Rector's.

Harry Todd Dead.

Toronto, Ont., April 12.
Harry Todd, once a well known actor, died on last Tuesday morning on his way to his room from heart failure. Mr. Todd was 48 years of age and was formerly employed at the Grand opera house as assistant advertising agent. The funeral was conducted by the bill-posters and billers union, of which he was a member of Local No. 40.—WALMSLEY.

SHUBERTS ACTIVE IN LEADING CITIES

Resignation From Theatrical Managers Association Gives Credence to Rumors of Warfare.

The Theatrical Managers' Association of New York has accepted the resignation of the Shuberts, who drew away from the organization because they were not allowed votes in proportion to the number of playhouses they control in New York, and this makes it probable that the Shuberts will go it alone next season, sundering all ties with the present syndicate.

President Charles Burnham, of the Managers' Association, states that the question of proportionate voting strength was considered thoroughly at the time the association was organized and that the majority favored a single vote for a member, regardless of the number of houses the voter represented.

"Official" Withdrawal.

The following statement was issued by the Shubert press department:

"The Messrs. Shubert announce their withdrawal from the Theatrical Managers' Association of New York City. Brief letters of resignation were written yesterday by Mr. Lee Shubert and sent to Charles Burnham, president of the association. Mr. Max Anderson, who is the partner of the Messrs. Shubert in the management of the Hippodrome, also withdrew from the Managers' Association yesterday.

"Mr. Shubert's reason for resigning from the association is that, as the Messrs. Shubert are to control at least fourteen theaters in New York City next autumn, it is obviously of no advantage for them to belong to the association, in which the other managers, none of whom have more than two or three theaters, have equal say with themselves.

"The Messrs. Shubert announce that now they have withdrawn from the old Association of Theatrical Managers, they will proceed to form another association of their own."

Erlanger Evasive.

New York, April 12.

When asked about the rumors of a "theatrical war," A. L. Erlanger replied: "It is always an impertinence

to discuss any one else's affairs. We always have attended strictly to our own business, and shall continue to do that only."

Sacramento's Invitation.

Sacramento, Cal., April 14.

Shubert representatives on the Coast will be invited to visit Sacramento for the purpose of establishing an independent theater in this city. At a meeting of the Chamber of Commerce Tuesday afternoon, President D. W. Carmichael introduced a resolution providing that an invitation be sent to the Shubert representatives, who are now on the Coast, establishing a circuit of theaters in competition with Klaw & Erlanger, requesting them to come to Sacramento for the purpose of establishing a theater here.

To Build in Boston.

Boston, Mass., April 14.

The Shuberts are said to have practically closed negotiations with the Charles H. Bond estate whereby they will undertake to complete the building of the Lyric theater on Tremont street, and the papers in the deal will pass in a few days. The theater, it is said, will be rushed to completion, workmen going on duty immediately after the necessary papers are signed. There will be no change in regard to the Majestic theater, and the Messrs. Shubert expect to book their attractions at both houses.—LOU.

Report Is Denied.

San Bernardino, Cal., April 10.

The report that the Shuberts were behind the project of building a new theater in this city has been denied by J. J. Shubert, who was here a few days ago. In an interview Mr. Shubert said, "San Bernardino is already securing high class Shubert attractions, and so far as us building a new theater in your city is concerned, I'm afraid some one with too fervid an imagination is abroad in your city." Mr. Shubert also aimed a few uncomplimentary remarks at Messrs. Klaw & Erlanger. M. P. Mark, representing the latter, was also in town this week.—E. L. W.

BABY GIRL IS BORN TO SMITH AND ARADO.

Neat cards are being sent out announcing that Thelma Bernice Smith came into this world on April 8 and tipped the scales at six pounds. The parents are Smith & Arado, who arrived in Chicago March 28, having concluded 32 weeks United time. Both the baby and Mrs. Smith are doing well.

Woolfolk to Book Show.

Boyle Woolfolk has taken a desk in the office of W. J. Morgan & Co., in the Grand opera house, and will book The Sunny Side of Broadway, which he has purchased from Ollie Mack.

HICKMAN AND BESSEY STARTED OFF NICELY.

Hickman and Bessey have opened nicely at the Criterion, and while it is too early to come to any conclusion regarding their chances to make stock go at the Criterion, there is every reason to be encouraged.

Wilson Leaves "Hip."

Cleveland, April 13.

William J. Wilson handed his resignation to the Keith management last Saturday, to take effect April 17.

The staging for the circus will be his final work with Keith, and it is then expected he will go abroad in the early fall and join the Savage forces.—YOUNG.

MUST BE A RESIDENT TO SECURE A DIVORCE.

Reno, Nev., April 12.

E. H. Sothorn, his wife, Virginia Harned, and at least fifty other members of the colony of residents of other states, seeking divorce decrees in Reno, were given a sad blow when Justice Orr ruled that divorces would only be given to bona fide residents.

The case in which the decision was handed down was identical with the Sothorn litigation and no doubt exists that the actor and his wife will have to seek other fields for divorce before a decree is granted.

The court ruled that no decree would be granted when the plaintiff took up his or her residence only temporarily in the state and waited for a chance for the defendant to enter in order to serve the papers.

"If such were allowed," declares the opinion, "then I must say that Dakota in her palmy days could not approach the mark that Nevada will make in her divorce record."

ACTRESS SUES FOR \$10,000 DAMAGES.

Philadelphia, April 10.

No further developments have occurred in the suit of Lucille Allen, a member of the chorus of the Yankee Prince, against Nixon and Zimmerman. The woman broke her arm in a fall down a flight of stairs in the Forrest theater here, during the engagement of the company, and she claims that the stairway was in an unfinished condition. She asks \$10,000 damages.

TOM WATERS RECEIVES BUNCH OF CONTRACTS.

Martin Beck saw Tom Waters at the Majestic last week and immediately booked him for the Haymarket week of April 19, Olympic week of April 26, Lincoln, Neb., week of May 3, Minneapolis, week of May 9, St. Paul, week of May 16, and gave him 27 weeks on the Orpheum circuit next season. Mr. Waters sails across the sea June 15 and will open at the Tivoli in London for four weeks beginning July 5.

Minstrels Record Run.

Omaha, Neb., April 13.

Al. G. Field's Greater Minstrels made a whirlwind run from Grand Island to Omaha in 157 minutes, distance 176 miles. Here's the "how" of it: Al. and his nubian performers were fast asleep in the arms of Morpheus in their cars on the siding at Grand Island when their train pulled out and left them. Al. woke up with a snort and found they were going so smooth the train didn't make a bit of noise. He investigated. They were "asleep at the siding." A special was "het" up and the funny men whisked to Omaha on the wings of the wind in the above record time. The famous Overland Limited was sidetracked and all other trains that think they can go some, to let Al. and his crowd show 'em how to make real speed. They arrived O. K. in time for the Sunday matinee.—SMYTH.

Will Hodge's Generosity.

Will Hodge has presented \$1,000 in real money to a New York church.

THEATER TALK.

The new Orpheum theater in Indianapolis opened April 3.

The new Columbia theater at Milwaukee, Wis., opened April 10.

Work is progressing rapidly on the new Majestic at Houston, Texas.

The Cascade, a vaudeville theater at New Castle, Pa., has closed its doors.

The Lyric, a new picture theater at Bluefield, W. Va., has been doing a nice business since it opened April 1.

George Cohan says he will build a theater in Chicago, but no one can be found who credits the statement.

The Realty opera house at Alma, Mich., was opened April 13, by The Holy City.

Jake Wells has leased the Miller-Walker hall at Augusta, Ga., and will make it a vaudeville theater.

C. A. Crinnian has bought the Bijou, a motion picture theater in Negaunee, Mich.

The opera house at Fairmont, Minn., will be remodeled during the coming summer.

A man had his pocket picked while sitting in the theater at Joliet, Ill., the other night.

The new Majestic, a moving picture theater at Sioux City, Iowa, opened April 3. It is managed by Jack Melcher, of Chicago.

John W. Considine has announced that Sullivan & Considine will erect theaters at Kansas City, St. Joseph, Cincinnati and Milwaukee.

The new opera house at De Kalb, Ill., has 800 seats on the main floor and about 300 in the balcony. It is an armory and has a big stage. Business has not been very good.

The St. James Amusement Company has secured the Duval theater at Jacksonville, Fla., for the summer and will present Keith & Proctor vaudeville.

Two new vaudeville theaters are to be erected at Sharon, Pa. Julius Moyer will put \$10,000 into one and E. Gable & Son are remodeling a building for that purpose.

Dick B. Sutton's Lulu theater at Butte, Mont., has given up dramatic attractions and now offers motion pictures and vaudeville. The entertainment this week consists of Frances Gray and her dancers, one act skits, pictures and illustrated songs.

Fitch and Hanitch, proprietors of the Princess theater at Youngstown, Ohio, expect to practically rebuild the playhouse before next season. Plans being prepared by the architect call for two balconies which will bring the seating capacity to 1200. The theater is now playing small vaudeville acts and motion pictures.

The Academy theater in Buffalo has passed into the control of the United Amusement Company, the Ohio corporation formed to take over some of the Stair & Havlin popular priced theaters. There will be four regular performances a day, with pictures between times. Thus the entertainment will be continuous from noon to 11 p. m. Eugene L. Falk was counsel for the United Amusement Company in the executing of the leases.

Cohen Rejoins Swanson.

Meyer Cohen, well known in the film industry, has again connected himself with the booking department of Wm. H. Swanson & Co.'s Chicago office, and reports that business is in fine condition. Mr. Cohen will be remembered as recently being a representative of the Chicago Examiner on their special edition, in which capacity he was able to secure a large share of the film business for his newspaper.

Bryan Has New Position.

Harry F. Bryan, formerly special representative of Wm. H. Swanson & Co., has accepted an executive position with the Calumet Film Exchange, of this city. Mr. Bryan took up his new duties April 12.

FRANK WINNINGER MAY TOUR \$1.50 HOUSES

Several Well-Known Managers Negotiating for His Services—The Comedian Prefers a Brand New Play.

Frank Winninger, of the Winninger Brothers' attractions, was in Chicago last week and while circulating among theater and producing managers is said to have received several excellent propositions for starring tours.

A New York manager proposed that Mr. Winninger make the western tour in one of Louis Mann's former vehicles, but this does not strike Mr. Winninger favorably, as he wishes a brand new play, something which gives ample scope to his peculiar kind of German comedy.

Frank Winninger is one of the best known Dutch comedians who tours the middle west. Those who have seen his work say that he combines qualities of Louis Mann, Herbert Cawthorne, Gus Williams, Lew Fields and Joe Weber, without copying any of them. He has appeared in several plays formerly used by Gus Williams and his work in Keppler's Fortune evidences an ability which is expected to make him one of the most prominent men in that line of work in the course of a few years. He is equally at home in comedy or pathos, possessing that talent necessary to make his auditors laugh one moment and cry the next.

Whether or not Mr. Winninger de-

cides to star in the dollar and a half houses it is certain that there will be no change in his plans for next season. He stated that his attraction was already booked for 1909-10 and he would not, under any circumstances, think of signing a contract which called for his services earlier than the fall of 1910.

Frank is the oldest of the five Winninger brothers, four of whom are performers. John Winninger has been associated with Frank for several years and is best known as a character man. Joe Winninger has always taken care of the front of the house for the Winninger Brothers and his forte lies in the management. Adolph is at San Antonio, Texas, in stock and the youngest of the boys, Charles, is stage director of the same company.

The Brothers were first known in the amusement world as musicians; the father being a professional musician of high standing. From musicians four developed into performers and stand deservedly high in the profession of entertainment.

Frank Winninger's name is known wherever there is a theater in the middle west, and if he decides to enter musical comedy, his friends predict that he will be a national favorite before many seasons have passed.

GAMES OF GRAFT.

THE SHOW WORLD invites All Members of the Profession of Entertainment to Contribute to This Column—An Accepted Article Entitles the Writer to a Six Months' Subscription to THE SHOW WORLD and Permanent Membership In

THE SOCIETY OF THE STUNG.

Game Number Twenty-Seven.

A really profitable game is that worked by a local manager in a southern city of about 25,000 inhabitants. He has a side door in his office, which opens upon an alley. He also has another door leading into the auditorium. He has, beside, about fifty or a hundred friends "in the know." These friends, by rapping gently upon the alley door, are admitted in pairs or threes, to the managerial office, wherein they cough up four bits each and are thereupon admitted to the auditorium where they occupy dollar or dollar and a half seats. The company manager is naturally elected to membership, unless he chances to catch the manager with the goods.—G. B. W.

THE GAY LIFE PRODUCED.

New Three-Act Comedy by Roy L. McCardell is Presented at Providence and Will Go to Daly's Later.

Providence, R. I., April 12.

The premiere performance of The Gay Life, a comedy written by the well-known humorist, Roy L. McCardell, was given at the Opera house here under the producership of Harrison Gray Fiske, the publisher of a New York dramatic paper. The story concerns life on Broadway with which the author should be thoroughly familiar. There is a love story running through the three acts which relates that a certain young girl who has been foolishly lured to disillusionment by the lights of the Great White Way, finally marries the man she loves. The first act is laid in a railroad boarding house in Altoona; the second in a New York flat and the third in a cheap Italian restaurant in the city opposite Brooklyn. The show is booked at Daly's.

Exclusive Right to Fight Pictures.

The Chicago Film Exchange and John Krone, of Chicago, have secured the exclusive booking rights for the United States and Canada of the Summers-Britt fight pictures which were taken before the National Sporting Club in London, England, on February 22. The pictures are said to be very good and are now playing to crowded houses in many cities.

JUDGMENT AGAINST ACTRESS

New York Hotel Company Wins Suit for \$543 from Elfie Fay.

New York, April 10.

Elfie Fay must pay the Robert P. Murphy Hotel Company of this city the sum of \$543, which is \$523 with interest, since July 6, 1908, which the company claimed to have advanced her. The City Court decided against the actress upon default and a judgment was granted against her today. The Murphy company operates a hotel at Broadway and Forty-first street. The complaint averred that the defendant had been advanced moneys for the past six years and that originally the amount was \$773.79, but that Elfie had paid \$250. It is quite possible that Miss Fay will not pay this amount out of her personal funds, but that Ensign Leslie Barret of the Missouri will find the judgment a part of his wife's dowry. It is alleged that the pair attempted to get married one day this week, but that it was found that their marriage license had not been signed by the city clerk. It is now rumored that the wedding will take place in Boston in the near future.

Charged With Embezzlement.

J. H. McCarthy, an advance agent, was arrested at Freeport, Ill., charged with embezzlement. He denied that he was the man wanted.

AIRDOME NOTES.

H. L. Clark has sold his airdome at Lawrence, Kan., to Miller, Clark and Carpenter.

The Princeton, Ind., airdome will open May 10 or 17, under the management of Vesper Gamble.

Bert Leigh and August Limburger have applied for an airdome permit at San Antonio, Texas.

The Wills musical comedy company opens the airdome at Columbus, Ga., next Monday.

Harry M. Strouse will open an airdome company at Bartlettville, Okla., in May and another company at Sapulpa, Okla., early in June.

Frank and Hubert Bandy were granted a building permit by the city council of Savannah, Ga., and will at once erect an Airdome on Liberty street, between Tattal and Barnard. Mr. Bandy states that plans have already been accepted for his new house, and the stage will be 25 x 45, with a seating capacity of two thousand. The airdome circuit includes Nashville, Chattanooga, Birmingham, Atlanta, Augusta, Charleston, Savannah, Jacksonville, Tampa, Pensacola, Mobile, and New Orleans and a different class of attractions from those usually playing the regular vaudeville houses, and appealing to the most refined will be offered. The opening date for the Savannah Airdome will be May 3.

PARK NOTES.

Frank Alberts, formerly publicity promoter for White City, Chicago, has signed contracts to act in a similar capacity at Forest Park.

Manager G. W. Englebraith of the Coney Island Company, Cincinnati, recently returned from the east where he was looking over new devices for the Queen City Park. He looks for a big park season.

Ada Meade will be the star at beautiful Lake Cliff Park Casino at Dallas, Texas, again this season, and will have a strong company of singers and comedians. Charles A. Mangold received a telegram from Miss Meade last week accepting his offer to head the organization.

The Oaks, the popular summer resort at Portland, Ore., will open May 1. Mr. R. M. Townsend has been chosen the new manager and expects to make this resort the best in the Northwest. A number of new sensational features are being built and a dozen or more new concessions will be given on The Trail.

Charles Sweeten, manager of the Wells Bijou and Orpheum theaters and Ed Raymond, manager of the Majestic at Evansville, Ind., have secured the control of Oak Summit Park in that city for the season 1909. Under the management of these two gentlemen the park is expected to have one of the most successful seasons in recent years.

Will S. Rising an Heir.

Lancaster, O., April 12.

By the will of the late Phillip Rising, which was probated here, Will S. Rising, his son, becomes heir to \$40,000, and two other sons are allowed \$5,000 each. It is said that the estate was worth about one million.

Vaudevillian Buys a Farm.

Painesville, D., April 13.

Walter Draper, a vaudeville actor, has bought the farm of Robert Foster, near this place, and will occupy it as a summer home.

From Stage to Pulpit.

J. W. Baylety has resigned from the North Brothers company and will become an Episcopal minister.

Buys The Sunny South.

W. C. Quimby has bought The Sunny South, boat and all, of W. R. Markle.

COMPLETE AMUSEMENT UPHEAVAL PROMISED

It is apparent that the show business will undergo a complete reorganization before the next season opens and it would be well for those producing managers and local managers who are inclined to hastily take sides in a controversy to thoroughly consider every phase of the theatrical business before allying themselves with any circuit or sundering the ties which now affiliate them with other theaters or with other producing managers.

A theatrical war between the present syndicate and a new syndicate is imminent. Already over-zealous lieutenants of the new syndicate are proclaiming its power and contending that the old syndicate is down and out. These anxious-to-be-in-the-limelight men may read the signs of the times correctly, or they may have the wrong dope. However that may be, it is well for the one-night stand house manager to carefully weigh every argument which is presented to him and figure out for himself what is best to do.

In this day and age there is a "big boss" in almost every line of endeavor. Whether the theatrical business requires a man with a "big stick" or not, it is not the purpose of this article to determine. It will be readily agreed that A. L. Erlanger has dominated one line of the theatrical business in recent years, and whether this one man rule has been for the betterment of the show business generally or not is a matter on which there is a wide diversity of opinion.

From the trend of events it is likely that A. L. Erlanger will be stripped of his power before another season opens. If he is to have a successor next season the turn of the wheel might bring a man into the limelight who was better equipped for guarding the welfare of the theatrical people and it might not. There is no denying that the present syndicate has done much towards putting the theater on a business basis and in the excitement of battle it is well to remember that A. L. Erlanger has proven a trustworthy leader and to thoroughly weigh the qualifications of those who are ambitious to be his successor.

Erlanger Has Been "Fair."

Many persons who have not been in a position to know the workings of the present syndicate are woefully confused in regard to Mr. Erlanger's power. Many of them believe that he is absolute dictator of the amusement world and that every wrong in the profession is to be laid at his feet.

The fact is that there are few theaters over which Mr. Erlanger has absolute power. In most cases he acts as "booking representative" only and his function is nothing more than the arrangement of routes. The producing manager desires to play certain cities. He tenders contracts at terms which he considers fair and equitable. The syndicate office accepts these contracts and forwards them to the local manager for final action. Sometimes the terms of the contract stand as suggested by the producing managers, at other times changes are made by the local manager. The syndicate booking office seldom takes any part in the fixing of terms and from what producing managers say has raised the terms suggested by the company manager for one-night stands as often as it has lowered them.

Charles Osgood, who has had charge of this department for Klaw & Erlanger, is well liked by both producing managers and house managers and is generally spoken of as "fair," which is a great compliment to any man in this day and age. Any fairness for which Mr. Osgood is to be commended should be credited to Mr.

Producing and Local Managers Advised to Act Slowly Before Severing Connection With Old or Joining New Syndicate.

BY WALLACE PEPPER.

Erlanger, whose position in such matters is supposed to regulate Mr. Osgood's action.

It would be out of question to have a man in power who would please every producing manager and every theater manager. That there should be men here and there who charge that Erlanger is unfair is not surprising. These charges mainly consist in statements to the effect that the syndicate shows are given preference to those offered by other managements. That the syndicate should safeguard its own interests, even at the expense of opposition managers,

shoes. Whether the leader of the forces which present the strongest front in opposition to the syndicate at present is better fitted to govern than the present incumbent is a question.

The Shuberts control more attractions than Klaw & Erlanger and it would be reasonable to suppose that these attractions would be given the preference in booking. On the face of it this would not be an argument in favor of a change. Were the Shuberts to come into power it would mean a stronger dictatorship than Erlanger has ever had or wished and

ters will stand a chance of securing the attractions sent out by all of the producing managers and will at the same time put the house manager in a position to regulate the powers of the syndicates or combinations which may spring up.

The prosperity of the hundreds of theatrical attractions which travel out of Chicago will be best safeguarded by managers remaining independent to the extent that no syndicate or booking concern shall have absolute control of the bookings of theaters.

The welfare of theater managers in the smaller cities would seem to depend upon the same action.

For once, then, the interests of producing managers and theater managers are identical and when opera house managers are given to understand that no combination is now strong enough to "drive them out of business," nor is such a combination likely to exist next season, their course would appear to be clear.

ATTENDANCE LESSENED WITH SPRING WEATHER.

Portland, Ore., April 12.

The attendance at all of the theaters has materially lessened since the balmy spring weather has set in. The Baker has been closed for two weeks but opened again this week with The Gingerbread Man. The vaudeville houses are still holding their own and it is expected that all three will run full blast during the summer season. The moving picture men are roused to wrath over the holdup which the film service magnates have imposed upon them, and almost every manager is looking forward to using the independent service. — LARI-MORE.

ILLINOIS NOTES.

Danville, April 12—Alice Yorke was ill and an understudy took her place when A Broken Idol played here.

Ottawa, April 12.—Edward Hayne heads a company which will erect a new moving picture theater on Court street.

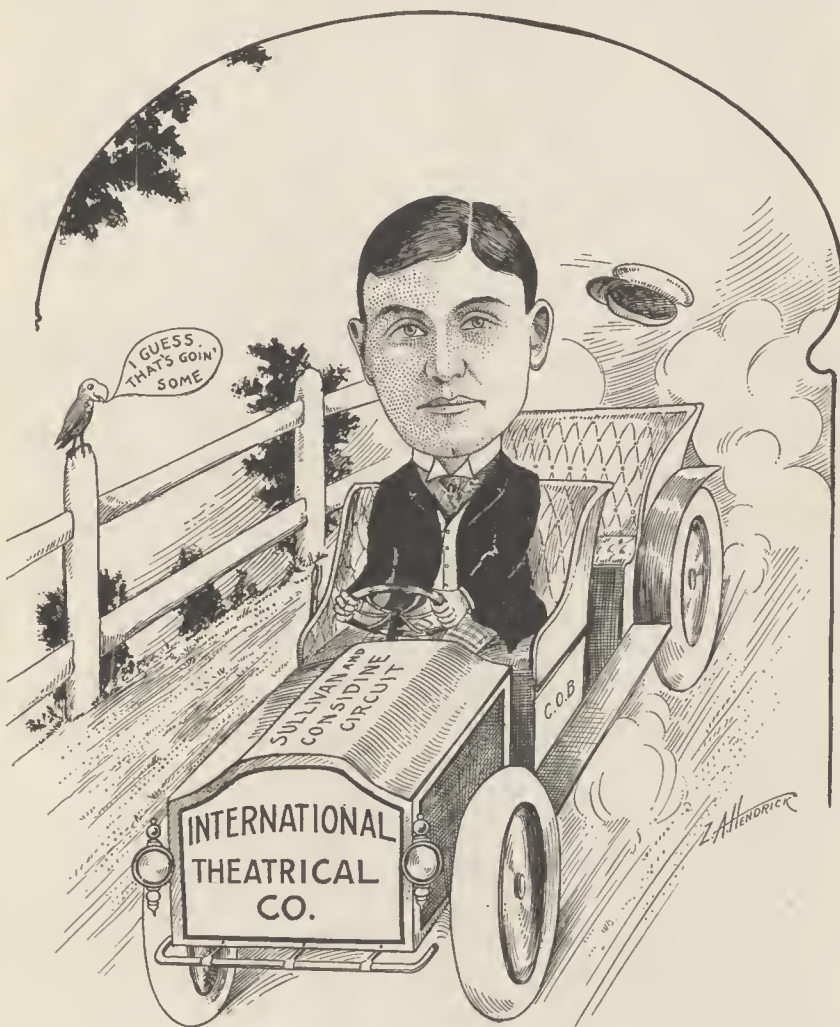
Danville, Ill., April 15.—The Coliseum opened tonight with the Morey stock company which will remain here indefinitely.

Clinton, April 13.—Ben Hur did very good business at the Clinton April 8, 9 and 10. Many excursions were run from the surrounding towns. Family theater and picture shows continue to do a good business. — PETERSEN.

Marshall, April 12—Kathryn Osterman drew a large audience here in The Night of the Play in spite of a hard rain. Upon arriving in Marshall Miss Osterman was met at the station by a carriage drawn by two snow white horses, furnished by Manager Janney. The theater will offer moving pictures for the summer months beginning about April 20.

South Bend, April 13.—The Merry Widow had big business at the Auditorium April 9-10, considering that it was the last days of Lent. Billy Link's comedy company holds the boards this week. The Broken Idol is underlined. The Oliver was dark last week. It offered The Great Divide last night and The Red Mill is underlined. The McLean stock company offers Raffles this week. — DUNKLE.

Evansville, April 13.—Another strong bill is being presented this week at the Orpheum. Minor and Vincent are the headliners. Others are Barnes & Levina, Ed and Kitty Deagon, and Frank S. Bailey. Lopez and Lopez head the Majestic bills. Others appearing are: Marie Yuill and Bobby Boyd, Alvo & Copeland and William Flemin. Graustark only had a fair business at the Bijou April 10. A Broken Idol did well Sunday. — OBERDORFER.



CHRIS. O. BROWN.

would not indicate to the broad-minded men that there should be a change of bosses.

The admirers of Mr. Erlanger bring out that he has whipped the show business into an "honorable, credit-regarded, reliable, substantial, credit-deserving" profession. It is even intimated that the "big stick" was necessary to force certain managers to be on the level.

The managers of the very small attractions which travel out of Chicago are a unit in proclaiming Mr. Erlanger's fairness. They point out that a "little" show can get a date in the south as well as a "big" show and dozens of them will testify that changes in dates are few and cancellations very infrequent. The managers of this class of attractions generally pay Mr. Erlanger and Mr. Osgood the compliment of saying that it is more satisfactory to deal with them than with any other booking organization.

As to the Shuberts.

It is believed that Lee Shubert's aspirations are to stand in Erlanger's

were Lee Shubert to prove unfit for the position the show business would be bound to suffer.

It seems to be the general impression that the Shuberts are only a figurehead in the present movement and that in the event of the organization of a new syndicate the real boss would be some one who is as yet in the dark. Under these circumstances it would be well to ascertain just who is secreting himself in the woodpile before managers give away their rights to independence. The capital invested in a theater is much more than that which is necessary to send out a touring attraction and before a house manager should turn over to any syndicate the bookings of his playhouse it is well to consider the matter from every possible viewpoint.

The Wisest Move.

The action which was decided upon by western managers when in convention in Chicago last week is the sane solution of the affair.

With contending forces struggling for supremacy why is it not wisest to remain "neutral"? By this the thea-

A TIMELY TALK ON COLLECTIONS

By J. J. Murdock.

Last week I promised to give a talk upon the general film situation, but matters have so developed in the interim that it is doubtful whether I can cover all the new phases of the independent campaign within the limits of this article.

There is one startling development in the moving picture situation which has been disclosed within the last few days, that merits attention and that is the matter of the collection of exhibitors' royalties. It did not seem possible to any fair minded individual that in the face of a decided protest on the part of over 90 per cent of the moving picture exhibitors of America,—who in asserting their rights have declared themselves in a most positive manner to the exchanges and at mass meetings held throughout the country, that they would not pay a weekly royalty or stand for any trust graft,—that the trust would continue to brave public opinion by the persistent imposition of its extortionate demands.

Examines Trust Bulletin

Before plunging into the subject matter in detail, let us study for a moment, a bulletin recently issued by the trust.

I give it here in full:

"EXHIBITORS' ROYALTIES. TO FACILITATE THE COLLECTION OF EXHIBITORS' ROYALTIES AND FOR THE CONVENIENCE OF EXHIBITORS AND RENTAL EXCHANGES, THIS COMPANY AFTER CONSULTING MANY PROMINENT EXHIBITORS AND RENTAL EXCHANGES, HAS CONCLUDED TO CARRY INTO EFFECT ITS ORIGINAL INTENTION TO MAKE THE RENTAL EXCHANGES ITS AGENTS TO RECEIVE EXHIBITORS' ROYALTIES.

"ON AND AFTER MONDAY, MAY 3, 1909, THE ROYALTY OF EACH EXHIBITOR WILL BE PAYABLE WEEKLY IN ADVANCE TO THE RENTAL EXCHANGE FROM WHICH THE EXHIBITOR RECEIVES SERVICE. THE RENTAL EXCHANGE WILL FORWARD THE ROYALTIES TO THIS COMPANY AND THIS COMPANY WILL PROMPTLY MAIL RECEIPTS FOR ROYALTIES TO THE EXHIBITORS."

What does this mean? Does it not substantiate the prediction frequently made by the I. P. & P. company since the inception of the independent campaign, that sooner or later, the film exchange man was sure to be made the "goat" and to be compelled to carry a burden already grievous to a point of insufferance, not only threatening his commercial welfare but well nigh his very existence.

This is but one of a series of back downs forced upon the trust since the advent of the International campaign.

Exhibitor Is Independent.

Since its formation, the trust has loudly proclaimed its unalterable intention to demand a weekly royalty from the exhibitor. At the time the trust made this demand, the exhibitor had an only choice of paying this royalty or retiring from business. Since then, however, conditions have changed. The exhibitor is no longer a puppet pulled by the string of a greedy octopus. He has discovered his own independence. Never in the history of the moving picture industry has he enjoyed that freedom which he enjoys today.

Instead of being subservient to the whims and caprices of a grasping coterie of trust magnates with apparently more concern for the petty graft than for the general welfare of all identified with the moving picture business,—lo, the exhibitor finds himself the master of his own business, thanks to the International, free and independent and in a position never enjoyed before, of choosing his service.

I certainly would like to have photographs of the film exchange men and exhibitors who were "consulted" by the trust, as noted in the bulletin quoted in the foregoing paragraphs who believed they were being convenience by having the film exchange men act as tax gatherers for the trust in the collection of the two dollar weekly graft. As Sam Bernard would say "it is to laugh." It certainly places the exchange man in a rather unenviable position. As long as he remains in business and acts as collection agent for the trust, he must guarantee this weekly tax whether his customers pay it or not. It has already been demonstrated that the exhibitor will not pay this graft.

"Original Intention."

According to the trust bulletin above quoted, you will notice that the trust has concluded to "carry into effect its Original Intention to Make the Rental Exchanges Its Agents to Receive Exhibitors' Royalties." Bear in mind this bulletin states their original intention, may we not assume therefore that it is their intention to carry out all of their "original intentions?" One of their "original intentions" was to do away with all the exchanges except thirty-five which were and are now owned and controlled by members of the trust. Did we not state in a most emphatic manner in our original announcements it was our firm belief that it would be only a matter of time when the trust would operate its own rental agencies to the exclusion of all others, thus presenting a most serious menace to the trade and a situation demanding earnest consideration?

It was with full knowledge of the subsequent action to be taken by the trust—an action which has only been deferred until the time seemed opportune—that the International Projecting and Producing Company was vehement in announcing its well defined policy of not supplying more than one-third of the exhibitors in America with its product. Realizing that the majority of the licensed rental exchanges would be forced out by the trust and would naturally expect us to supply them, we have sought to protect our exchanges and exhibitors, which have and will fly the International banner and instead of flooding the American market with a promiscuous service, to their detriment, and thereby create a condition analogous to that in which the trust exhibitors now find themselves, we have endeavored to exercise a careful discrimination in our choice of exchanges and in the selection of our subjects, and will live up to our "original intention" of not supplying more than one-third of the American trade.

Efforts Are Appreciated.

That our efforts in co-operating with independent exhibitors and exchanges is meeting with favor, is evidenced by the hundreds of letters of praise we are receiving.

I would like to make it clear that the International Projecting and Producing Company has the welfare of the moving picture industry at heart and that it is a friend to every exhibitor, no matter what his affiliations. By eliminating irksome opposition and creating a healthy competition, we are establishing a lasting friendship which should redound to the

good of the business at large, and prove particularly beneficial to the exhibitors.

The rental exchanges have done much to build up the film business of today. With confidence in its future stability they have invested their hard earned dollars, devoting their time and energies to encouraging the installation of moving picture theaters; spent fortunes in advertising and in the establishment of plants and branch offices. But, in the face of this fact, which cannot be denied by any one at all conversant with the profession of motography, they are now given the menial office of a servant,—a collector for the octopus, the trust. How many self-respecting business men in the exchange branch of the business will stand for this new order of things?

How to Get "Protection."

To again revert to the trust bulletin, I am prompted to ask if it is their idea to carry out their "original intention" of gradually procuring an interest, without any investment or expense to them, in the exhibitors' theater, by the method of supplying a limited number of exhibitors with exclusive service, creating a spirit of unrest among exhibitors not so favored, causing them to complain to the trust agents who, in turn would advise that the safest and best way to secure protection and guarantee first class service, is to give the trust an interest in their business. Did you ever hear of a stronger "get rich quick" scheme?

By this means it may be readily seen that the trust would not only own the factories but the exchanges and theaters as well, making them absolute dictators of the moving picture industry. Every sensible man in the moving picture business must appreciate the act that the International has been instrumental in relieving a situation which threatened to disrupt the industry. The trust members realizing that the so-called "patent rights" could only be held as a bugaboo and a club over the heads of the exhibitors for about four years and a half, had apparently made up their minds to milk the entire moving picture industry during that period, not caring what chaotic conditions might follow and determined to "go while the going was good." It was during the smoking of one of these so-called "patent" pills that they dreamed they could clean up sixty million dollars alone on the two dollar a week license from the exhibitor not to speak of many other side grafts, some of which are coming to light and will be treated exhaustively in a later article. Everything looked rosy for the octopus until the International beacon light welcomed the storm-tossed Independent ship safe into harbor.

Vaudeville and Pictures.

I have often been asked my opinion as to the probable life of the moving picture industry and its future, and I wish to state here that it is today suffering from a disorganized condition such as existed in vaudeville when I first entered that field. The same future awaits moving pictures as now rules in vaudeville. There is no difference in the operation of either of these branches of amusements. When I entered the moving picture field I was dolefully assured by croakers that the picture game was a branch of amusement business entirely by itself and that I must handle it along the same lines as had been laid down by factors already in the business. But I soon discovered their mistake and found that I must avoid the pitfalls in moving pictures through which I passed in the evolution of vaudeville.

I have received numerous letters of congratulation upon the success of the International campaign, expressing surprise at my marked success in this new field of operation. But I really do not deserve much credit, for when you stop to consider the difficulties I overcame in vaudeville (and

I was a pioneer in that field) this moving picture business is mild diversion. Not that I would in any way make light of this most important branch of amusement endeavor, for it is a business that does require the mastery of a tremendous amount of detail, but the experience which I gained in the vaudeville field well prepared me to undertake the leadership of the International movement.

Results prove value, and those who affiliate with me in the International movement will reap a harvest such as is now being enjoyed by my vaudeville associates.

GALVESTON SEES FOREIGN FILMS.

Texas Town Enthuses Over Product of International Company and Many Houses Go Independent.

Galveston, Texas, April 14.

An exhibition of the films of the International Projecting and Producing Company was given here last Sunday under the direction of H. J. Streycckmans, who is the secretary of the concern and was attended by two hundred or more students of the Texas University aside from a large representation of film men of this and adjacent cities. Mr. Streycckmans aroused great enthusiasm by his stirring address, but his speech was by no means as great as that of the film subjects themselves. Many pictures evoked a veritable storm of applause from the audience. Five out of the eight theaters in this city have gone independent, including the Princess, Crystal, Parisian and Theatatorium Royal.

New Orleans Exhibit.

New Orleans, April 12.

Under the auspices of the Dixies, the Alamo theater here was the scene today of a remarkable demonstration, when H. J. Streycckmans, a member of the official staff of the International Projecting and Producing Company of Chicago, demonstrated the product of his company. Mayor Martin Behman was among those present and said: "You cannot quote me too strongly in my endorsement of the films I have just witnessed. I have for a long time taken an interest in film subjects, but I am frank to say that these are the very best I have ever seen."

Independent Meet at Mobile.

Mobile Ala., April 13.

A meeting was called together today by the International company of Chicago at the Victor theater. The films shown were loudly applauded and as a result of the demonstration, two out of the five theatatoriums here will go independent.

Polack Enlarges Offices.

Pittsburg, Pa., April 12.

The general offices of the Polack vaudeville circuit are being enlarged, two new rooms being taken in. This is to take care of the sales and exchange department for amusements of every description. The Polack vaudeville circuit is the oldest established office in Pittsburg, being the first to enter the booking field. Business has steadily increased until at the present time their offices occupy one-fourth of the seventh floor of the Keystone building. They are now in their fifth year of success and business seems to improve with age.

New House for Wilkinsburg.

Pittsburg, Pa., April 13.

The Polack circuit has obtained the bookings for the new Wilkinsburg house operated by the Colonial Amusement company, which was erected at an estimated cost of \$50,000 and is conceded to be one of the finest in this section. Five acts a week with bi-weekly changes will be the rule, and one reel of pictures. G. A. Weber, a theatrical man of many years' experience, is manager.



LAEMMLE DROPS BOMB IN COMBINE CAMP

A bombshell was dropped in the film campaign this week, when Carl Laemmle, one of the largest exchange men in the country, severed his connection with the Motion Picture Patents Company, and signed contracts for service with the International Projecting and Producing Company.

The secret of Laemmle's severance of his contract was known to one or two persons as early as last Monday or Tuesday, but the fact was held secret until the eleventh hour and is announced exclusively in this issue of THE SHOW WORLD.

That this will mean a loss of hundreds of dollars weekly to the Patents company goes without saying. Indeed, the loss will appear well up to the four-figure mark.

Mr. Laemmle was seen in his Chicago office and was asked by a representative of THE SHOW WORLD:

Mr. Laemmle, the readers of THE SHOW WORLD will certainly be interested to hear from you with regard to your withdrawal from the Patents Company.

Had Many Reasons.

"Yes? Thank you very much. There are many good reasons why I took this step. Not one that I know of why I should have delayed any longer. If I do say it myself—and this is not boasting, either—I am not hasty when I am about to undertake something of a serious nature. I go slowly, I feel my way, so to say.

"Now, I never liked to sign that contract with the Patents Company. I hesitated, weighed the pros and cons, went to bed with that contract on my brains and woke up likewise. If I am not mistaken, I was about the last renter to sign up. One of the large manufacturers—who, by the way, I am glad to say is a personal friend of mine—pleaded with me and used every argument at his command to get me to sign up. I finally yielded against my better judgment. Unfortunately—and I say this with particular emphasis—there was no International Projecting and Producing Company at that time in existence to hold out a helping hand. It was simply a question of take it or leave it alone; sign, or get out of business; so I finally signed—nolens-volens.

Confidence Returns.

"I felt easier. My ambition came back. I took on new life, so to say. I decided to champion the cause of the Patents Company. I said to myself: 'They don't want to hurt the industry. They want to build it up. They need first class men to help them. They have millions invested in the business. They are anxious to safeguard and protect their investments. They need me as much as I need them. The exhibitors' interest is identical with theirs. And so is the renters'. It is up to all of us to work in harmony; to pull together in one direction.'

"And now what has the Patents Company done? It has been arbitrary from start to finish. They have made promises—only to break them. They have seen the renter slowly bleeding to death without holding out a helping hand. For the past fifteen months the renters have been fighting the manufacturers' battles. The renters have paid the fiddler. They will continue to pay. They are a nice, dandy bunch of lambs and are standing in line waiting patiently to be shorn by the manufacturers. These gentlemen have had their inning. They have made fortunes. They are sitting back in their easy chairs and resting on their laurels. I know from good authority that one prominent maker is clearing over \$5,000 per week. This office of mine, which is doing about three-fourths as much business as the maker in question, has been working for glory, or, to be plainer, for the manufacturers.

Importance of the Exhibitor.

"Now, then, after all this, do you think I was justified in making a change? Don't you think it was

Big Chicago Exchange Man Severs His Connection with Patents Company and Joins the International.

about time that I was looking out for 'Laemmle'? I think so, anyway.

"And what has the Patents Company done for the exhibitor? After all—the latter is the mainstay—the bone and sinew of the moving picture business! Have they protected him? Didn't Tom, Dick and Harry, or anybody else, for that matter, if he had the necessary \$2.00-per-week, get a license? Did they ever ask the size of the town or hamlet? Not much! Did they ever care whether the place

no malice toward the Patents Company. Far be it from me. I dare say that several of the manufacturers are particular friends of mine. And I also honestly and truly believe that some of the manufacturers are not at all in accord with the arbitrary and, sometimes, senseless rulings of the company. Not at all."

Mr. Laemmle, tell me how, in your opinion, the moving picture men at large will view the step you have just taken. Do you expect to be able to



CARL LAEMMLE

could support any more shows? Oh, no; it was simply a case of 'You pays your \$2-a-week, and you takes your choice.'

Tax Repugnant to Him.

"I don't want to make any grandstand play, but you can believe me when I say that my heart was bleeding more than once when I was forced to exact that \$2.00 from the little exhibitor who was hardly making enough to support himself and family. That \$2.00 represented in many cases more than 10 per cent of the net income. And yet other houses that are making fortunes and that cost fortunes to build, were not called upon to pay any more license fee than the little man who, at best, could make a living.

"Let me tell you, if the Patents Company is going to continue along these lines it will be digging its own grave. I for one am happy beyond belief that I am no longer a party to this unjust, unfair and un-American method of exacting a so-called license fee.

"Now, mind you, I bear absolutely

hold your business together, or, on the other hand, do you think it will be revolutionized, by which I mean, that some of your customers will break away from you while others will take their place?

Anticipates Big Business

"Well, sir, I honestly do believe that an avalanche of new business will come my way. I may lose a few immediately after the announcement has gone broadcast, but I will be the most disappointed man in the world if my business is not increased at least from 35 to 50 per cent. It cannot be otherwise. If you could have heard the cry going up from the exhibitors—if you could have seen with your own eyes the letters that I have been getting for days and weeks past, you would understand much better what I am trying to tell you.

"But I will be frank with you—absolutely frank. Even if I knew that my business would not increase a penny's worth, I would still have taken the same initiative as I have done. I am going to be free hereafter to run my business according

to my own notions.

"No more bulletins for me! No more Patents' representatives for me! No more monkey license business for me! No more arbitrary rulings for me!

Praises International Films.

"And if I find at the end of the year that I have made no more money than I did make during the very best time of the moving picture business, when there was no Patents Company and no Manufacturers' Association to harass me, I will be perfectly satisfied and happy and I will have the satisfaction of knowing that I did the best I could under the circumstances.

"I know, with the wonderful and unequalled pictures of the International people, there can be no question as to the superiority of independent films. Of course, I realize that it will take some little time to convince and make the average exhibitor understand this. But if he is discriminating at all, and knows the difference between good, bad and indifferent films—between good, bad and indifferent acting—between good, bad and indifferent photography—I say, if he knows this, there is no question in my mind but that he will surely throw his lot on the side of the Independents, and that the American public will appreciate the high standard reached by foreign makers there cannot be any doubt."

Motion Picture War.

Youngstown, O., April 14.

The liveliest kind of a moving picture war is being waged between the management of the Princess and Charles E. Smith, who recently lost that playhouse following a lawsuit. Smith has engaged the Park theater, a first-class combination house, for all open dates. Opening Holy week, he packed the place repeatedly, offering two vaudeville acts, illustrated songs and 6,000 feet of pictures for a five cent admission. The theater seats 1,600.

The Princess, across the street, is playing two vaudeville acts, illustrated songs, and 8,000 feet of pictures for five cents.

International Exhibition.

Montgomery, Ala., April 14.

A special exhibition of the films of the International Projecting and Producing Company, under the direction of Secretary H. J. Streycmans, was given to the school teachers and children of this city today at the Grand theater, one of the finest houses in the south, which is owned by Jake Wells.

International In Montgomery.

Montgomery, Ala., April 14.

The International Projecting and Producing Company of Chicago held a meeting here today and gave an exhibition of European films. A great number of exhibitors and film men were present and did not hesitate to show their appreciation of the subjects. The Grand theater was filled almost to its doors.

Ohio Incorporations.

Columbus, O., April 13.

The East Palestine Amusement Company, East Palestine, capital \$1,000; by R. C. Sutherland and others. The Guernsey Valley Fair Company, Cambridge; by J. H. Dickens and others.—GRAF.

Picture House Closed.

Pine Bluff, Ark., April 12.

The Crystal Palace, a moving picture house will close its doors this week owing to bad business. The final seven days will be devoted to a benefit for the stranded vaudeville actors who had been engaged there.

New Theater Opened.

Edwardsville, Ill., April 12.

The Wildey, a new theater, opened tonight with A Girl at the Helm.

SIX PEOPLE SHOWS PROSPER AT POWERS

The Family Is Duplicating the Success of The Thief at Playhouse Where Normal Productions Fail to Draw.

It takes a six people show to prosper at Powers theater. If the company is of normal size the chances are that the attendance will be small, but if a manager can secure a play which can be played with six people or with a servant or a housemaid, making seven, he should apply for bookings at Powers theater, Chicago.

After several large cast productions had failed to attract large attendance Powers secured The Thief with six people and a man servant, and its stay was most successful. The ushers were kept busy night after night and the ticket sellers were often disturbed by persons who wished to secure seats. The Thief was held over as long as possible and following it came Henry Miller's new production The Family with six people and it is also doing a nice business at that house at reduced prices.

The Thief had three stars in its cast The Family has at least one well known player.

While The Family is doing a big business at Powers the impression that it is a sell-out every night is incorrect. There is little likelihood of the gallery selling out at that house and until one big section of a theater is occupied by more than thirty people it can hardly be called a sell-out. It was represented by one supposed to be in authority that it was a case of sell-out on Good Friday night, but there were only twenty of the 75 cent seats in the gallery taken and only five of the fifty cent seats occupied. The usher told one man that he might safely lay his coat back on a second row seat because "the front row never sold out."

Family is a Good Show.

The Family will have a degree of success, but little credit is due the author. From the way the show is running at this time the manuscript must have been in awful shape when it left the hands of its author.

Henry Miller carried along the company while rehearsals were conducted, many changes have been made since the company opened in Chicago and there is still room for improvement. The credit for the success the production has met with to date is due to the stage director.

The Family is the first offense of Robert H. Davis. His theme is the commonest to be found among repertoire plays; his idea is to build a show on the Eugene Walter plan; his aim is to bring the show business into disrepute by making the villain a minstrel man; his acquaintance with families must have been with those of a strange country if he reflects conditions as he found them.

He presents a good mother who raises a worthless cigarette-smoking, gambling, swearing, slangy boy, who does not think of becoming a man until his sister trods the downward path. Such a mother as the author tries to show us would have raised a different sort of boy. He shows a boy, who is by the statement of the father, under 21, yet he is so unlike other boys that he realizes that the life of a minstrel is not all glitter, and speaks of the hardships of one-night stands. Where is the country boy who takes to things that are "smart," who does not yearn for a minstrel life and who would find fault with it?

Willing To Do Anything.

Where is the country girl who would be able to express her thoughts along the line of being "bored" as Midge does in this play? She might confide to a school girl friend that she longed for the life in the outside world, but she would never frankly

tell her father that she was in the mood to "do anything," as other repertoire pieces express it.

Two of the acts are located at a city where a minstrel show is playing. The company arrived in the city in due time, but for some reason the author makes the drum major state that the street parade is at 3:30 p. m. It is known that minstrel parades are held at noon, unless the weather is very bad or the company late in arriving. On this occasion the weather was pleasant, for the minstrel wore a light hat which displayed no sign of rain drops when he came in, he left the room without an umbrella, and better yet a glance out the window proved to the audience that it was a beautiful day. If more evidence as to the weather is needed the slangy boy inquired if there were races that afternoon. That the company arrived early is proven by the fact that the hotel trunks were in the room and the girl had taken this occasion to brush the fur on the drum major's hat. Such a thing would not be attempted on a day the company arrived late, as the parade costumes are not carried in hotel trunks, but go to the theater.

Serious Scene Actually Funny.

In the last act the slangy boy, who has felt the influence of a good mother at this late date, cuts a dido when he reads in the paper that the minstrel has been killed. He jumps for joy and attempts to do some sort of an acrobatic feat. It is believed that he does this "acting" in all seriousness, but the audience with one accord burst out laughing last Friday night when he spoke the line: "I want to be there." It has been a long time since a "big" moment in a play caused such a general outburst of hilarity by its ridiculousness. In other parts of the play John Westley plays the part fairly well, but some punishment should be meted out to him for the "caper" in the last act; some great punishment—say a season with Charles E. Blaney or Al. H. Woods.

The author has the mother tell the father in the last act that the daughter took a two weeks' trip with the minstrel without the formality of a marriage. The father arises and murmurs that he will drive the girl from the house, which reminds one of the Squire in Way Down East with which Robert H. Davis must have been very familiar. The mother jumps into the limelight with a give-me-your-kind-applause speech in which she states that the daughter shall not go alone; that he will lose daughter and wife at the same time. A leading up to this speech would make it probable but to leap the gap of stage license in this way makes it ridiculous.

The father stops and thinks. The wife is economical and a hired girl is extravagant. The wife darns socks at her idle moments instead of flirting with the policeman. The wife knows his moods and tastes. In a moment he comes to the decision that he would rather have daughter and wife with him than to lose both.

Daughter's Hearing Restored.

Then the mother calls in a low tone and Midge comes out of the next room for forgiveness. If the girl had been in the next room all this time and could hear her mother call "Midge" in ordinary tones it was strange she did not hear the hysterical outburst of her brother when he read in the paper that the minstrel was dead. Hearing it, those who have associated with women to any extent would believe her curiosity would be aroused, especially as a man had been killed in whom she must have had a

slight interest as she left home and mother to travel with him.

Henry V. Donnelly, as the father, is good at all times. He is not a model father, but the author could not make a model father share in providing comedy. Mabel Bert is average as the mother; Florence Fisher is acceptable as the girl who falls for the drum major's hat. John Westley as the boy is average in the first and second acts, good in the third and very bad in the big moment in the fourth. Edith Speare as the youngest daughter and George W. Howard as the minstrel please in parts which do not require extraordinary ability.

The production is inexpensive, there being but two sets, and the company can make money next season, even if times should fail to improve. The Chicago booking of four weeks was the time originally set aside for William Gillette in Samson. After leaving here The Family plays Minneapolis, St. Paul and other northwestern cities—E. E. M.

MONTGOMERY & STONE DO NOT NEED NEW PLAY.

Montgomery and Stone do not need a new vehicle while The Red Mill will pack 'em in at two dollars a throw.

The comedians may desire a new production for the fun of having rehearsals, for the excitement connected with a first night and to prove to the knockers that there is yet a plenty of fun in their reserve fund, but there is no denying that The Red Mill is good for another season or two, or five for that matter.

The company which now presents the Blossom-Herbert musical play at the Grand is a splendid one and has practically the original cast. Montgomery and Stone are the chief entertainers and the audience cannot get enough of them. Edward Begley is the fat burgomaster and David L. Don the innkeeper. Allene Crater is well received as the burgomaster's sister and Ethel Johnson, as the barmaid, has always been a favorite in Chicago.

PITHY PERSONALITIES

Joe Hart and Carrie Demar are back from Europe.

John Griffith will tour Nova Scotia this spring and summer.

L. W. Swords, correspondent of this paper at Iowa Falls, Iowa, spent the last half of last week in Chicago.

Frank Whitman will be at the Orpheum in Salt Lake next week.

John W. Considine never misses an opportunity to boost the coming exposition at Seattle.

Ethel Green has abandoned vaudeville and will appear in musical comedy next fall.

Chauncey Olcott resumed his tour this week after a six weeks' vacation in Florida.

John J. Collins visited his parents in this city this week and returned to his duties in New York Tuesday.

Edna May Spooner opened at the Dixie theater in Jacksonville, Fla., Monday night for the summer.

William E. Coleman, dramatist of East Lynne, died at his home in Alameda, Cal., April 4.

Charles Barstow, an elephant man, was killed at Ingersoll park in Des Moines Iowa. See page 25.

Guy Bates Post is to be starred by Harrison Grey Fiske. The preliminary spring tour opens at Springfield, Mass., May 5.

George Primrose is really to have a minstrel show next year and it is reported that the organization will open the season in Chicago.

Charles W. Lehman, aged 68, formerly a cornetist in Gilmore's band, fell dead in a New York stationery store April 9.

Albert Schoengold, a Jewish actor, dropped dead on the stage in an east side hall at Buffalo, N. Y. April 9. He lived in New York. He leaves a son, who is an actor in Chicago.

W. L. Passpart, European representative for Martin Beck, arrived in New York City and left immediately for Frisco with Beck. They will attend the opening of the New Orpheum April 19.

Don McMillan, who has been in the city since the closing of Meadowbrook Farm, opened his repertoire company on the Kindt circuit last Sunday. Mrs. McMillan (Dorothy Grey) is a member of the company.

Lou Anger, a popular Philadelphia boy, is en route to Frisco, where he will begin a twenty weeks vaudeville booking. He will offer a monologue written by Leo Donnelly and Joe Mitchell, the latter having been his team partner for some time.

Augusta Glose played Milwaukee last week and the Evening Wisconsin said she "sings spoken songs in a way that is bound to make a hit with any audience. She is pretty and her de-

lightful stage appearance has suited her for her work. Her interpretation of several types of girls is good."

Sarah Marion, who is spending the summer months at Kansas City, is already studying her role in Pinky, the Pinkerton Girl, in which she is to star next season. She likes the part very much. Miss Marion's tour will be under the direction of W. F. Mann, and she will appear in the Stair & Havlin houses.

E. Percy Noel for several years known in the theater as Hanlon Douglas and last as advance manager for Amelia Bingham, is the author of the words of a bright waltz song, "Tell Me Your Love in Wireless," just published by the Noebur Publishing Company, St. Louis. W. P. Burnett, composer of "Dimples," is responsible for the music.

Maurice Dubinsky spent last week in Chicago as his repertoire show laid off Holy week. He is one of the well known Dubinsky Brothers, of Rock Island, Ill., in whose hands any attraction will make money. The Wallace theater company, a repertoire organization under their management, has not closed for four years, playing under canvas in the summer time.

Martin Beck announces that the following acts have been secured for the Orpheum circuit through his European agent:

Three Klos Sisters, European Acrobats; "La Titcomb," the singer on horseback; Londe and Tilly, equilibrists; Athelai Quartette; Capt. Grade; Palleum Dogs; Katie Loisset; Morisini's Dogs; Permane Bros; Pratos Circus; Seldom's 'Venus'; Rosario Guerraro; and Ethel Levey.

Leo Donnelly has been making good with his monologue on the Kohl and Castle time. He plays Grand Rapids and Indianapolis during the next two weeks and will then return home to Philadelphia. He states that he has no plans for the summer, but will probably spend a month or so at Atlantic City in an endeavor to get rid of some of his superfluous earnings. It is also probable that he will not take to the road next season, as he has had a splendid offer to remain in his home town.

Nick Adams, the popular comedian of the team of Yorke and Adams in Playing the Ponies, was compelled to leave the cast at the Grand in Kansas City and rush to New York to be at the bedside of his mother who was seriously ill. Three days after arriving there his mother died in his arms. He rejoined the show at Terre Haute, Ind., Easter Sunday. Mr. Adams has the sympathy of all who know him. During his absence Jimmy Connors did remarkably well in his part. The season of Playing the Ponies will terminate about May 1st.

HENRY W. SAVAGE offers

HENRY E. DIXEY IN "MARY JANE'S PA"

By Edith Ellis

AT THE CHICAGO OPERA HOUSE BEGINNING WEEK OF APRIL 12TH 1909.

PEN-AND-INK SNAPSHOTS BY Z.A. HENDRICK THE "SHOW WORLD" ARTIST.



I DON'T BELONG TO THE DOLDUB FAMILY

MAUDE EARLE AS "IVY WILCOX"

JOHN JUNIOR AS "STAR SKINNER"



"HIRAM PERKINS"

ONCE ON A TIME, LIVING IN A WOBBLY NEST IN AN OLD TREE, WAS A FAMILY OF STRANGE BIRDS CALLED DOLDUBS. FIRST THERE WERE ONLY DIPPY DOLDUB AND HIS MATE, YAPPY DOLDUB, THEN TWO LITTLE BABY BIRDS, DOLLY DOLDUB AND DOTTIE DOLDUB WERE BORN. THE OLD NEST WAS CROWDED AND THE LITTLE BIRDS NEEDED A LOT OF THINGS, BUT DIPPY DOLDUB WAS SORT OF A YELLOW BIRD AND ONE DAY HE FLEW AWAY, Etc. Etc. !...

WELL, WHAT DO YOU INTEND TO DO!
I CAN GIVE YOU A POSITION AS COOK AT TEN-DOLLARS A MONTH AND BOARD!!

"PORTIA" SPEAKING TO "HIRAM"

MARIE NORDSTROM AS "PORTIA" ERKINS

HENRY E. DIXEY AS "PA,"
AN GRETCHEN HARTMAN AS "MARY JANE"
LISTENING TO THE FABLE OF THE DOLDUBS.

HE DON'T FIGHT WOMEN EH!
WELL I GUESS THAT'S WHERE HE SHOWS HIS GOOD SENSE!

I WISH SHE'D HURRY I WANT TO GO DOWN AND SEE THE "SEVEN-FIFTEEN" COME IN.

EMMETT KING, AS "ROME PRESTON"

HARDEE KIRKLAND AS "JOE SKINNER"

ALICE GILMORE AS "MISS FAXON"

HORACE NEWMAN AS "CLAUDE WHITCOMB"

MARJORIE WOOD AS "LUCILE PERKINS"

MORGAN COMAN AS "BARRITT SHERIDAN"

EDW. CHAPMAN AS "LINC WATKINS"

Z.A. HENDRICK CHI

CAT AND THE FIDDLE PLEASING SHOW.

A Theatrical Carpenter Could Easily Remodel It into an Attractive Summer Entertainment.

There are so many good things in The Cat and the Fiddle, which was presented at the Chicago opera house for two performances Sunday, that it cannot be called bad; there were so many bad things that the production cannot be styled good.

The road season of the company came to an end April 4, but as Easter Sunday was dark at the opera house the extravaganza was given the date. Business was not very big, but the production gave general satisfaction and it is believed that it would be possible to make it into a Chicago production which would find favor with those who patronize summer shows.

The music of The Cat and the Fiddle is particularly good and reflects great credit upon Carleton Lee Colby, who is the musical director of the production. With the exception of a single interpolated number, which is of little consequence, he is responsible for lyrics and music, and he plainly evidences ability along this line.

Charles A. Sellon is the principal comedian, and while he manages to be fairly amusing, a production which would prosper during a run would require the services of some one with more personality. Schnitz Seymour as a Dutchman and Mortimer Infield as an Irish comedian offer the style of comedy which is associated with these characters in popular priced theaters.

Jennie and Mamie Elmore have the leading feminine roles and offer a specialty which is familiar to many theater-goers. It is very clever. Florence Willis as the "good fairy" is a constant delight. George E. Wakefield works conscientiously through the three acts and his physique is in his favor. Theresa Miller as Circe is satisfactory.—E. E. M.

CARTER A HIT IN INDIA.

American Magician Packs 'Em In At Ceylon and the Press Spreads on Superlatives.

This is in part what the Ceylon Independent of February 1, had to say of Carter, the Mysterious:

"The pleasant cheery-spoken American carried all before him at the public hall. Colombo, on Saturday night when he made the first of three appearances, supported by Miss Abigail Price and other assistants. The audience was like a large holiday crowd and it took the management by storm, upsetting in some cases the arrangements for correct seating, filling the balcony, the back of the hall and the side verandahs, suggesting for the moment that the whole of Colombo had gone mad on the subject of illusions, mind mysteries and conjuring extraordinary. It was a house of record dimensions and was a happy augury of the success of Carter's all too-brief season in Colombo."

The Ceylon Morning Leader said: "Carter, the Mysterious, vindicated his title on Saturday night at the Public Hall with an exhibition which is barely fair to describe as the most amazing and bewildering ever given to a Colombo audience within living memory. For something like three hours, over two thousand people were in turn astounded by a cataract of marvels and dissolved into delighted laughter. It is only after the spell is broken, the glamour of the magician relaxed and the performance over, that the mind is given opportunity to realize what a weird, uncanny, hauntingly perplexing experience it has been."

Fine Business for Pictures.

It is stated by those who know that the average business at the People's theater in Philadelphia this season has been about \$2,000 per week.

CHICAGO PERSONALS

Edwin Thanouser is taking his first vacation in nine years.

Ethel Tanguay, said to be a cousin of Eva Tanguay, is a member of the Little Nemo company.

Harriet Stanton will sing at the annual ladies dinner of the Forty Club at the Congress hotel tonight.

Lucy Weston, one of the feature acts at the American this week, is stopping at the Stratford.

James Lackaye was out of the cast of Cameo Kirby one night recently through illness and John Harrington played his role.

Harry M. Strouse is in the city, having closed this season as agent for The District Leader, at Dckalb, Ill., April 10. He will have two airdome companies this summer.

Tow Lockwood went "on the road" again. He had thought that his days of travel were over, but when The Alaskan was taken out to Joliet last Saturday night for a trial performance, he accompanied the troupe.

Rus Smith, formerly manager of the Murray Comedy Company, is in town booking his airdome at Charleston, S. C. His wife, Dorothy Smith, is playing the leads with the stock company at Gayety theater in Galesburg, Ill.

Vernon Vernon was in the elevator at the Waldorf hotel last Sunday night when it fell five stories. H. P. Joseph and H. Guy were other professionals who sustained slight injuries.

Marie Dressler, who has been in Chicago since her return from London, submitted to a serious operation last week when a large growth was removed from her throat. The physicians say that she will be able to be out again in a few weeks.

Mort H. Singer will have personal direction of five touring companies next season. They will be the attractions of the Princess Amusement Company and will be: A Stubborn Cinderella (two companies), Honeymoon Trail, The Golden Girl and The Prince of Tonight.

CALIFORNIA ADVANCES PROFESSIONAL RATE

Three Railroads Discontinue Theatrical Special Fares But Allow a General Schedule.

San Francisco, Cal., April 12.

Three railroads, operating in this and other states have decided to discontinue theatrical special rates, but under a new ruling these roads will offer special rates to parties of fifteen or more, which rates are open to everybody. This signifies that these roads will no longer recognize theatrical companies as "class" travelers. The change, however, affects the state of California only, and will be effective May 1. The rate for parties of 15 or more will be one and one-third fare

Another Theater in Englewood.

Last Saturday evening The Glamour Theatre, a beautiful new vaudeville and moving picture house costing \$14,000, opened at Sixty-third street and Wentworth avenue, under the management of Will S. Rydon, who has been connected with the show business for 26 years. The house is finished in white and long mirrors extend along both walls. The place is well ventilated and has a seating capacity of 298. The prices are 10c at night and 5c for matinees. Changes of bill Mondays, Wednesdays and Fridays. The reels of pictures are shown in addition to the regular acts. Bill for last week: Stone and Hayes, Val Vano, Herbert F. Lampken and illustrated song by Elsie Brown.

F. A. Wade and Tommy Hanks have bought The Isle of Spice and The Royal Chef of H. H. Frazee and next season's tour will be under their direction. At the same time Frazee purchased Mr. Wade's interest in A Knight for a Day, which is the current attraction at the National.

Sam P. Gerson, formerly manager of the Whitney, who has been ill for several months, has again become active in things theatrical and with F. L. Anderson, a moving picture man, has taken the lease of the Bush Temple theatre. The new firm took charge of the playhouse this week.

W. J. Mann is a firm believer in melodrama and will have 17 of them on the road next season. He thought of taking a flyer into musical comedy and went so far as to book The Show Girl, but later concluded that melodrama was the thing and cancelled the route booked for the musical comedy.

Master Frank Dudley Gazzolo, the four-year-old son of Frank Gazzolo of Klimt & Gazzolo, saw the performance of Little Nemo at the Colonial theater the other afternoon and was delighted with it. Master Gazzolo went back on the stage in company with Mose Wolf and was introduced to Master Gabriel.

George B. Hunt, who has been ahead of James J. Corbett in Facing the Music, arrived in Chicago Sunday as the company ends the season at Hammond, Ind., next Sunday night. The remarkable business done this season by Facing the Music is due to Mr. Corbett's great list of friends and Mr. Hunt's tireless hustling.

Harry Chappell has a selection of pipes which is the envy of every smoker who sees them. There are 125 of them, the one hundred and twenty-fifth one being sent him the other day by Charles Eastman, the hustling kid ahead of the western The Cow Puncher. Mr. Chappell returned last week from Kansas City, where he spent several days with his wife, Sarah Marion.

for the round trip between California points. The time limit on this is five days, instead of two as heretofore. A party of ninety-nine or more will be allowed a rate of one fare for the round trip. The time limit on this rate is five days where the fare exceeds \$10 for one way, and fifteen days if the fare exceeds \$10.

In the past, theatrical companies have been permitted a one-way rate of two-thirds single fare, and have also been allowed 200 lbs. of baggage. Hereafter they will be permitted 150 lbs.

Daly No Longer Bankrupt.

Arnold Daly has been discharged from bankruptcy. The petition was filed last June in which Daly stated that his liabilities were \$34,646 and his nominal assets \$1,200. He also filed a petition in October, 1906, but that was closed without a discharge.

Likes Augusta Glose.

The Milwaukee, Wis., Sentinel says: "Augusta Glose has both cleverness and beauty, her act is refined and unhackneyed, and her personality has the charm which compels admiration."

John D. Mishler Out.

Allentown, Pa., April 7. N. E. Worman has bought the Lyric theater in company with other capitalists. John D. Mishler relinquishes his interest in the property.

MORRIS BOOKS NEW CHICAGO THEATER.

Thirty-Five Thousand Dollar Vaudeville and Picture House Added to Local List.

What is conceded to be one of the finest combination vaudeville and picture theaters in this city was opened last Saturday night at 31st and Calumet avenue. It is called the Franklin and according to the management, the construction cost thirty thousand dollars. It has a seating capacity of 600 with wide aisles and plenty of space between the rows. The decorations are modern in every way, while the general arrangement could hardly be improved upon, as every detail has been arranged with a view to pleasing not only the public but the employees.

Otto Gisel, proprietor, stated that he believed the demands of the people for a high class theater of this kind would justify the outlay. "Before we commenced to build," he said, "we thoroughly inspected the other theaters of this city and adopted all of their best features. Our house is strictly fire proof; the auditorium is on the ground floor and the stage is three stories high and is filled with a full complement of scenery. The decorations alone cost \$4,000. We have provided waiting rooms for the ladies and children in the front portion of the building. The auditorium is lighted with six large Tungstoliers of the latest design. The dressing rooms for the actors are provided with hot and cold water and other conveniences."

Wm. Morris, Inc., will book the acts. The Amusement Construction and Equipment Company, of this city, provided the equipment. The admission is ten cents.

FOY AND VIC MOORE LATEST MORRIS STARS.

Independent Vaudeville Leader Will Present Both Celebrities May Third—Former Has New Sketch.

New York, April 10.

William Morris has added two more large feathers to his cap this week by signing contracts with Eddie Foy and Victor Moore. Foy is billed to open at the Lincoln Square May 3 and will offer a sketch entitled Hamlet by Freight, which has been written especially for the occasion and will carry its own special scenic and electrical effects. It is said that twelve players are engaged for the act. This will be Foy's second stab at vaudeville and his manager claims that his first experience has been very valuable to him in building the new act. He will return to "legit" next season.

Victor Moore will open in Chicago May 3 with a new version of his justly famed skit Change Your Act.

MAKING NEW YORK A ONE-NIGHT STAND.

Newark, N. J., April 14.

The Aborn Grand Opera Co. organized for a spring season at the Newark theater will reverse the usual order of things with their first offering, Carmen, by "trying it on the dog" in New York city for one performance, before opening their season in Newark. It will occupy the stage of the Broadway theater for one performance. Saturday night, April 24, as a testimonial benefit for the employees of that theater. This will be the last performance given at the Broadway theater under the Litt and Dingwall management before they give up possession to the new lessees. So far as is known, this will be the first time New York city has been turned into a "one-night stand" by a new organization. The Aborn Grand opera company will open its season at the Newark theater the following Monday, April 26, for a five weeks' series of grand opera at popular prices.

LONG RUN IS LIKELY FOR THE NEW ALASKAN

Play Smiths Have Vastly Improved on the Good Portions of the Show Broadway Did Not Like.

The revised and reconstructed Alaskan opened at the Great Northern last Sunday for a run and if a splendid musical show with clever comedians, pretty girls, an elaborate production, novel effects and a fine bass solo are sufficient to attract business to that theater during the summer months the engagement will last for many weeks.

The Alaskan is the work of Joseph Blethen and Harry Girard. In its original shape it did not set New York on fire, but Broadway admitted there were good things in the show. Richard F. Carroll and Gus C. Weinburg have made-over the production for its Chicago engagement and the quartette of authors together with Alan K. Foster, who staged the numbers for the Great Northern production, are deserving of much credit. Mr. Foster assisted Gus Sohlie with A Broken Idol at the Whitney and the numbers in The Alaskan evidence his knack of arranging chorus work which will please an audience.

Gus C. Weinburg has a congenial role in an old professor who has invented a laughing powder. It plainly shows that he knows in what lines he can succeed best as the part fits him perfectly. Edwin Martindel, who has been with The Alaskan since its first performance, is retained at Totem Pole Pete and his bass solo is the one brightest spot in the show. Forrest Huff as Richard Atwater is pleasing. Richard F. Carroll as an actor-adventurer does not create merriment for those who are regular patrons of the theater, but gets an occasional laugh. Carroll is very clever when it comes to staging a piece or writing lyrics. He knows how one should do to be funny but lacks the readiness in performance necessary to create spontaneous laughter.

Lora Leib, the prima donna, is a favorite with the audience from the start and has several songs which add to her popularity. Arline Boling, as the widow, is almost equally attractive. Pearl Elaine Roberts as an Eskimo girl is rather interesting in the first act.

Edwin Martindel, Al Rauh, the stage manager, and William Fables, who plays the polar bear, have been with The Alaskan since its original production.—E. E. M.

"SAM" GERSON BECOMES BUSH TEMPLE LESSEE

In Conjunction With Local Film Man Former Manager of Whitney Takes Over Lease of Stock House.

A theatrical deal of some importance occurred last Saturday when Edwin Thanhouser sold his control of the Thanhouser Stock Company and his lease of the Bush Temple theater to Samuel P. Gerson, formerly associated in the management of the Whitney opera house, this city, and Gilbert M. Anderson, junior partner in the moving picture firm of Spoor & Anderson, makers of the "S. & A." films. Gerson, who has but recently regained his health after a long illness, has taken the active management of the house and it is generally believed that Anderson will have no active part in the direction of the affairs, but will appear as confidential adviser to his partner, by reason of Gerson's experience. Anderson is said to have capitalized the deal.

It is announced that there will be no change in the present policy of the playhouse and that the stock company will continue until some time in May. It is possible that during the summer a light vaudeville entertainment, booked by Morris, will be the attraction although an assurance has been given that next season the Bush will be devoted to high class dramatic stock productions, spectacle plays and farces.

Thanhouser "Wanted A Rest."

Former Manager Thanhouser has been anxious to "get out" for many months, desiring as he stated, to take a long rest and pursuant of this desire, he will leave for Virginia to remain about eight months, promising never again to return to this city.

It was rumored several weeks ago that the Bush had not been a paying proposition, and co-incident with this rumor came the publication of a deal between Thanhouser and Morris, by which the latter was to book vaudeville in the house. The deal hung fire for several days, when, it was stated by those supposed to be in authority, that it had been closed. So certain did the authority for this seem that THE SHOW WORLD printed the story as being true. It was later learned, through a Morris agent, that Thanhouser had arranged

to meet at Morris' offices upon a certain morning to sign contracts, and that he failed to appear.

It was next announced by Thanhouser, himself, that the house would close and one-sheets were posted to that effect. Over night they were covered up by a denial—and the company, which had been playing since July of last year, continued to play, but it is certain that the continuance was at a sacrifice of salaries. Since that time it is conceded that Thanhouser put up a plucky fight to win out. He presented many novelties in the dramatic line and it was generally believed that he would be sufficiently encouraged to continue until the end of the present season, at least.

College May Prolong Season.

Business at the College theater, where the Marvin Stock Company is presenting Peaceful Valley, has been so gratifying that Manager Charles B. Marvin has decided not to close the house May 2, as was first announced, but has arranged to produce Is Marriage A Failure for the week of May 3, and if business warrants it, he may continue for a longer period.

It is said that there will be many changes in the policy of the theater next season, particularly in that Marvin will be permitted to make his own selection of plays without the censorship which has existed, it is claimed, to the detriment of the business in many instances.

Change of Management.

Waterloo, Ia., April 10.

The Majestic vaudeville theater of this city has been sold to Woodward and Beltz of Mason City. The house will be renovated, and the prices lowered. Woodward is proprietor of the Star theater at Mason City.

Harry Neilsen joined Parsifal at Sault Ste Marie, Mich., Tuesday, to play "Diverger." He takes the place of Arnold Pascal, who was forced to retire from the cast on account of illness. Neilsen played the same part with the company two seasons ago.

STRONG MORRIS BILL FOR MILES THEATER.

Amelia Bingham Leads List of Headliners—Prices Advanced to 15, 25 and 50—Possibility of Strong Opposition at Minneapolis.

Minneapolis, April 12.

Beginning Monday, April 19, The Miles theater will be booked by Wm. Morris, which insures all the first class independent vaudeville attractions being seen here. The prices will be advanced to 15, 25 and 50c and the opening bill will include Amelia Bingham & Co., Grace Real, Joe Welch, Daisy Toye and others direct from the American Music Hall, Chicago.

The Miles since its opening last fall has been run as a four a day house and booked by Sullivan and Considine, but under the Morris booking only two shows a day will be given, so it is expected that there will be strong rivalry between the Miles and the Orpheum.

"I have been working on this plan for several weeks," said C. H. Miles today, "and I am going to give Minneapolis vaudeville bills that are first class to which it is entitled as one of the best theatrical cities in this country." Both I. C. Speers, manager of the Miles and G. F. Raymond manager of the Orpheum, say they do not expect the recent changes to result in a local vaudeville war. The Orpheum and the Miles are directly opposite each other on 7th street. The former house seats about 1800, while the Miles accommodates about 1100. The Orpheum has always done a big business here and it is expected that the Miles, with the Morris acts, will play to capacity, especially as they will be given at about half the prices charged at the American in Chicago.—BARNES.

The Gosport Clarion begins another volume with the issue of last Saturday, and the interesting announcement is made that the publication office has been moved to Chicago. The Clarion is inclined to be the least bit sensational, but is welcome to the exchange table. Its editor, Maurice Kirby, is one of the best known newspaper men in the country, and when in advance of theatrical attractions, has picked up many new ideas which make the Clarion a constant source of surprise.

James J. Corbett will shortly make a tour of the Williams vaudeville theaters.

LIVE NEWS NOTES GATHERED IN CHICAGO

Willard Newell is a prominent figure along the Rialto this week.

Swain and Ostman are laying off in Chicago preparatory to joining Pain's Fireworks for another season.

Human Hearts will be offered at the Bijou next week by Klimt's Players.

Caruso will not appear after all during the grand opera season at the Auditorium.

Henry Miller made his last American appearance in The Great Divide at McVicker's Sunday night.

Emile Abitz, musical conductor of Martin & Emery's Parsifal, spent a few days in Chicago last week.

Ashton Stevens is now dramatic critic of the Examiner and Frances Wayne has been assigned to another department.

The Village Postmaster is the offering at the College theater this week. The house was dark during Holy week.

McVicker's was dark Monday and Tuesday night in order that The Sins of Society might have rehearsals.

The Tempest and Sunshine company which was playing one-nights in the south, has been booked to play the week stands of the Wells circuit.

Lincoln J. Carter witnessed the pro-

duction of The Cat and The Fiddle at the Chicago Opera house last Sunday afternoon.

Ollie Mack and Charles Murray left Tuesday night for Los Angeles, where they will present their musical comedy successes in stock.

Lyff Welcher, formerly a vaudeville performer, but now engaged in providing park attractions, is here from Portland, Ore., for a few days' stay.

Smith Turner, who has been business manager of The Devil's Auction for five years past, has been in the city since the closing of that organization a few weeks ago.

The District Leader, under the management of Frank J. Sardam, will close a season of 36 weeks at De Kalb, Ill., April 19. The show has had a fairly prosperous season.

This week's bill at the Englewood, corner of Halsted and 59th streets, includes: Summers & Otte, Knetger, Sadie Heisler and a popular baby contest which has awakened a great deal of interest.

John Cort was in Chicago and saw the opening performance of The Alaskan at the Great Northern where he joined in the snow balling number with great delight. He left Chicago Tuesday for New York. He was accompanied by Mrs. Cort.

Walter Floyd, who has been connected with the Henry W. Savage attractions for many years, and who numbers his friends in the amusement world by the hundreds, is here managing Mary Jane's Pa, which is at the Chicago Opera house.

The Two Orphans company laid off in Chicago last week and reopened at Sheboygan, Wis., last Sunday afternoon. The company includes: W. H. Nicholson, manager, Paul Brady, G. V. Graceland, Al McCullom, Olla Wood, Maryland Fink and Mr. and Mrs. E. C. Wilson.

Kid Long, who has done his share in putting Al G. Field's name in the secure place it now occupies in American amusements, has been in Chicago for nine weeks, since the closing of Molly Bawn. He has many splendid offers for the summer but has not yet decided just what he will do.

Fred Gillin, who has been managing the Emma Bunting company at the Empire at San Antonio, Texas, is in the city, the company having closed its engagement there. Miss Bunting opened at the Grand in the same city last Monday night under the direction of Sidney Weiss. It is the plan to remain at that house all summer.

LeCompte and Flesher have closed a deal by which they secure H. H. Frazee's interest in The Flower of the Ranch and the company will be sent out next season by LeCompte and Flesher and F. A. Wade, who retains his interest in the play. The Flower of the Ranch is considered an excellent piece of property and as LeCompte & Flesher have had remarkable success along managerial lines, it is believed that they have another big moneymaker. They secure the rights to the play for the entire country.

Ed. E. Daley, here recently as manager of Yorke and Adams in Playing the Ponies, will send a couple of attractions out for the summer season opening about the middle of May. A Night on Broadway will be one of the attractions with 25 people covering a western route over the Northern Pacific via Vancouver and Calgary, while the other will play Long Island and New England. Mr. Daley will not travel with either company, as his other duties with Yorke and Adams will keep him busy in New York during the summer. George A. Florida will manage the Eastern company and two men will be used in advance of each show. It is reported that the Western show will rehearse in Chicago and the Eastern in New York.

NEW KETTERING SHOW MAKES DECIDED HIT.

Fatty Felix May Prove a Gold Mine
for Well Known Chicago Press
Agent.

Aurora, Ill., April 11.

Ralph T. Kettering's new song show, Fatty Felix, opened here to capacity tonight, and although it is built along the conventional musical comedy lines, the slangy dialogue of Fatty Felix, whose real name is Felix Florida, "described as a hot name," is originality itself. The play has just enough plot to hold it together and a very probable story. Felix is athletic instructor in a female seminary and at the same time occupies the exalted position of chef. He tries to help a young friend out of a scrape with his sweetheart, and in doing so delivers the wrong letters to the wrong woman, causing a very ludicrous situation. As per usual, and after many sad mishaps, he straightens matters out and all ends well. As Felix, Harry Birch is at his best. His topical song, He's Never Been There Before, referring to Johnson, Jeffries and Bill Taft, went with a howl. The finale to the second act, Yankee Boy, is one of the prettiest patriotic numbers of recent years, and the costuming of this number alone is very elaborate. The honors of the piece must go to Ralph Wordley, as Professor Smythe, the exact specimen of tall comedian that Carle and Marks are after, and in appearance almost a duplicate of Richard Carle. His eccentric professor was the funniest thing in the play. The prima donna role is sung by Cella Morey, a graduate of the La Salle, and who will be better in her part when she gets over her first fright and lets her voice out. Others in the cast are Marguerite Martin, Rose De Mar, Curtiss Vance, Ella DeGroute, Marion Mason, Jane Park, Grace Cameron, Flora La-Moyne, Grace LaFlure, Fred Moore and William Mack. The orchestra is under the baton of W. E. Cornell and the entire production was staged under the direction of Ralph T. Kettering. The musical numbers were staged by Ralph Wordley and the electrical effects arranged by Edward Adams.

New Vaudeville Skit a Hit.

New Orleans, April 8.

Their Daddy, a vaudeville sketch, written by a New Orleansian, with the scene laid in this city, drew a big crowd to the Orpheum this week and aroused the audience to a point of great enthusiasm. It was presented by The Shields, for the first time in vaudeville. The five Shields have parts which apparently were written to suit their exacting needs, and yet which seem to have been written with a view to giving the utmost satisfaction to the public. The scene is located in the reception room of the Louisiana Society for the Prevention of Cruelty to Children, and the theme is such as should appeal to audiences everywhere. Manager Bistes in an interview said, "The Shields have made good." The Shields consist of Mr. and Mrs. Bernard and their children, Bernie, Sarah and Santos.

D. H. Harris Here.

D. H. Harris was in Chicago this week seeking a combination car. He will open at Coney Island May 24, with Madame Marantette, who is known as the Queen of the Saddle. Harris has obtained what is undoubtedly one of the greatest animal features extant—a mule that does tricks on skates. It is alleged that the animal can skate the "figure 8" and do other difficult evolutions upon the rollers. The mule has been named Boz.

During the past winter Madame Marantette has invented and had patented a revolving pedestal for her use which will afford her excellent opportunity of displaying her dexterity as a horsewoman and give Chief Geronimo, her white stallion, a chance to exhibit his mettle.

GIRL FROM RECTOR'S PLAYING IN CHICAGO

Newspapers Did Not Lend Themselves to That Style of Advertising
Which Would Have Most Helped the Offering.

The Girl from Rector's opened at the International theater last Saturday night and has been doing a good business, considering the fact that Chicago newspapers have not lent themselves to a campaign of "roasting" on which the management probably depended after turning the trick so cleverly in the east.

The comedy is a very amusing one and with the excellent cast sent on from New York, a performance is given which is sufficient in itself to attract patronage, without counting on the salacity of the offering, which is being quickly whispered from ear to ear, with the hope of creating curiosity enough to insure a prosperous engagement.

The police department watched the opening carefully and while it is rumored that the suggestive things are being introduced into the play gradually, it is believed that the offering as presented now, is just the same as given in New York.

It is to be regretted that capable performers will engage with a production which is heralded as vulgar. That they are willing to do so is proven by the cast Al H. Woods has gotten together.

Violet Dale has the role of Loute, representing a woman who is a model in Michigan, but a leader of the fast set in New York. Van Rennselaar Wheeler has the role of man about

town, who though lacking in morality, is as far superior to his associates as Mary Jane's Pa is to the International offering. Will S. Rising is clever as a persistent associate of Wheeler and Dallas Welford gives a clever portrayal of a Michigander who resembles the Mr. Hopkinson who brought Welford into favor in this country. Elita Proctor Otis as Mrs. Wither-spoon Copley, Nena Blake as her daughter and Nella Webb as a maid cleverly portray the roles assigned them and Herbert Carr as Judge Caperton presents a type of man who is familiar.

An author's note on the program states that The Girl From Rector's is "based on the strange theory that married men often lead double lives, and that the saint of the rural home may be the Lothario of the city. Mr. Potter hesitated to introduce this comedy to a community where, he believed in his innocence, that married men of double lives were practically unknown, but as many recent law suits have tended to prove the contrary, the management has now decided to produce this play, in the hope that it will serve as a warning to American husbands and strengthen the hands of matrons and maids, who are battling for the purity of the American home."

Fred Busey and John Pollock are the representatives of Al. H. Woods in Chicago.—E. E. M.

THE ART OF MAKE-UP IN STAGE CHARACTERS.

Woman of Forty Will be Accepted as
Seventeen, While Similar Cases
Are Unbelievable.

The theater-going public has become accustomed to having a woman of forty make up as a lass of seventeen, and it no longer creates surprise when the deception is so clever that without private advices or public announcements, the fact would remain concealed from the masses.

Yet when a young lady is so finished an artist that she can appear to be a girl of twelve or fourteen, the public and often its credited officials are unwilling to be convinced and insist that it is out of question for a grown-up to represent a child on the stage.

Were it not for the fact that it has become general knowledge that Master Gabriel is an adult, it is more than likely that it would have been suspected that the child labor law was being violated in his instance and there is a general laugh around town now on painstaking people, who are said to have labored under the impression that Gretchen Hartman, who is playing Mary Jane in Mary Jane's Pa at the Chicago opera house, was as young as she appears in the play.

As Miss Hartman is a Chicagoan and has been on the stage for some time, there was little difficulty in proving her age, but it shows how easily folks can be convinced in some instances and how hard it is to convince anyone against his will.

SAN FRANCISCO NOTES.

San Francisco, April 10.

Holy Week has had the usual effect on the theaters even in this fun-loving town and most of the houses have seen but spare houses. A revival is looked for next week, however, and prospects point to big business.—Peter Pan opens at the Valencia tomorrow (Easter Sunday) and the management announced today that the house was sold out for the matinee and evening performances.—At the Alcazar Are You a Mason did good business, considering that it was Holy Week. Monday sees the first performance of Under Two Flags.—Norman Hackett in Classmates appears at the American theater next week.—The Princess stock company will have the musical comedy The Umpire next week with Fred Mace in his original role. He will be assisted by May Boley and the first-class company that the Princess is noted for.—The National is putting on first-class vaudeville at low prices and judging from the audience, is making a big success of it. The performances compare favorably with those of higher priced houses and they are obtaining good notices everywhere.—The Wigwam is another house that has reopened and is making good with low priced vaudeville. The vaudeville houses are seemingly getting onto the fact that with moving picture places presenting such high-class work at a small admission something must be done to meet the competition.—The National is still showing the Burns-Johnson fight pictures and the films still succeed in attracting a large crowd of sports and others who are anxious to judge the black fighter's ability in view of the probability that he will meet Jeffries here this summer.—Otis Skinner is booked for two weeks at the Van Ness, opening on Monday night with The Honor of the Family.—The moving picture men are delighted with their victory over the Theatrical Managers' Association, which organization is credited with furthering the movement to close over half the places now running on the ground that they are a danger to property by reason of the possibilities of a fire devastating their neighborhood. The managers of the houses all express themselves as satisfied with the requirements put upon them by the Supervisors in regard to having the apparatus shielded with iron.—MALLABAR.

THINGS THEATRICAL

Kohler & Adams will be at the Lyric in Clyde, Kansas, next week.

Clyde Fitch has written fifty-one plays.

A new electric theater was opened with big business at Algona, Iowa, April 5.

Ben Teal has filed a petition in bankruptcy, giving his liabilities as \$12,069.18, and his assets as \$200.

The Jewell Kelley stock company will open at Chilhowee park in Knoxville, Tenn., about the middle of May.

Claude DeVoto, an actor quite well known in the south and west, died at the home of relatives in Vinton, Iowa, April 7.

The Battle will make a tour of the principal cities next season. Wilton Lackaye will continue in the leading role.

Ben Hur, at Dubuque, Iowa, on three nights and a matinee, did over \$4,000 gross. The same attraction's business at Grand Forks, N. D., on a week was over \$9,000.

The Orpheum Theater Company, with headquarters in Des Moines, Iowa, is to open an electric theater in Iowa Falls, Iowa, about May 1. Mr. Hopkins, of the company, will be the local manager.

The recording of a bill of sale in Marshall county, Iowa, indicates the transfer of the Lyric theater at Marshalltown by the owner and manager, W. J. Fahey to P. J. Fahey, the consideration being \$500.

The owners of the site of the Midland theater at Des Moines, Iowa, which was burned a few weeks ago, have sold it to the Knights of Columbus, who will erect a three-story building for their own use, thus shutting out the plans for a new theater on this site.

Miss Keim In Pinero Play.

The Second Mrs. Tanqueray, by Arthur Wing Pinero, will be the offering at the Bush temple theater the week of April 19, with Adalaide Keim in the title role.

BOSTON NOTES.

The Four Lukens are making quite a hit at the Gaiety this week.—Michael Brahm and his acting dog are winning a host of friends at the Palace.—Annette Marshall in Nobody's Darling at the Bowdoin Square theater week April 12.—Julian Eltinge holds over at the Orpheum another week.—The Servant in the House has been playing to S. R. O. every performance.—The Salvation Lassies lined up in front of the Majestic theater after each performance of Salvation Nell.—The Yiddish players are producing interesting plays at the Globe theater this week.—W. H. Thompson & Company in Waterloo will be the headliner at Keith's theater April 12.—Fred C. Murray, for 13 years manager Pains Fireworks in Chicago, is now manager Scenic theater.—A monster benefit will be given April 29 at the Boston theater to aid the building fund for the home for Destitute Jewish children; all the managers of the different theaters and the companies in Boston will contribute. It is destined to be the largest benefit ever given in this city.—Happy Hooligan and mule, Maud, at the Grand opera house, April 19. Mardi Gras Beauties with Maud Elliott at Gaiety theater April 19. W. H. Murphy and Blanche Nichols in From Zaza to Uncle Tom's Cabin reaches Keith's this month.—Frank Mills, Olga Nethersole's former leading man is now with The Servant in the House at the Tremont theater.—W. G. Stewart, former owner of the Stewart opera company is playing the leading role with Marie Cahill.—GROSS-MAN.

A Change at Homestead.

Homestead, Pa., April 14.

The Crescent theater here will, according to Manager John Stahl, change its policy beginning next Monday. Formerly two vaudeville acts have been used, changing twice a week, at an admission of 5, 10 and 15 cents. The house has been on the Polack circuit for the past three years.

MOVING PICTURE NOTES

Cleveland, Ohio—J. H. Campbell, the Superior avenue moving picture theater owner, has failed.

Bartlesville, Okla.—J. W. Hoffman is making arrangements to start a moving picture theater here.

Leon, Iowa—L. P. Van Werden and C. L. Vanostrand will open a moving picture theater here.

Coshocton, O.—The Casino is the name of the latest addition to local theatricums.

Williamsport, Pa.—Messrs. Mears & Cupp are erecting a moving picture theater on Diamond square.

Fremont, Neb.—A. M. Beardsley has purchased the Lyric theater here and took possession.

Youngstown, Ohio—Charles E. Smith has purchased the Park moving picture theater on Champion street.

Huron, S. Dak.—Mr. Fred Geo. Sherratt of Aberdeen, has leased the Reed block here and will remodel it into a moving picture theater.

Indiana, Pa.—Messrs. Ruttenberg and Brett are making arrangements to start a moving picture theater here.

Bordentown, N. J.—H. A. Lehman's moving picture theater on Farnsworth avenue, was completely destroyed by fire.

North Platte, Neb.—The Three Pearce Sisters last week and La Pierre and Fletcher were drawing cards at the Crystal.

Broken Bow, Neb.—R. C. Shiley has opened a theatorium here called the Jollo theater. He offers a daily change of bill and illustrated songs.

Monroeville, Ind.—The Pearl Amusement Company of Fort Wayne is making arrangements to establish a new moving picture theater here.

New Milford, Conn.—The Star Moving Picture palace has been purchased by Frank Whitney and John Raifstanger, who have taken possession.

Williamsport, Pa.—The contract for Frank I. Wilson's proposed new moving picture and vaudeville theater to be erected on East Third street has been awarded to H. Jacob Gehron.

Scratchless Films.

President Baker of the Globe Film Service is authority for the statement that the time is near at hand when "rainy" films will be unknown.

Mr. Baker said: "I believe our firm has the finest stock of films in Chicago. We are one of the oldest exchanges in the business and have had plenty of opportunity to study conditions and improve upon them wherever possible. We have a process of our own for keeping our stock in prime condition. Every day is washday with us, and the minute a film shows the least sign of "rain" it is put through its bath and every scratch is removed. Of course this process is only used on films having perfect sprocket holes and our experience has demonstrated that films two years old may be made to look as though they had never been run through a machine before. We find such films particularly valuable to exhibitors in localities where picture houses have only been established for the past six months to a year and a half, and exhibitors generally are proving their appreciation of our service in this direction, as our books will show."

Big Business for Swanson.

The business of the Wm. H. Swanson and Company and its various branches has greatly increased since the firm joined the independent movement. At the Chicago headquarters, every employee in each department is kept busy from early morning until night. Aside from a multitude of increasing orders for service the Swanson company is now in the market for fifty singers, fifty piano players and fifty operators for summer engagements in opera houses in Illinois, Indiana, Wisconsin, Iowa, Michigan and the south.

WITTIG IS SURPRISED AT PERCY WILLIAMS

Minneapolis Manager Wonders How New York Magnate Got His Idea for Stock Organization Scheme.

Minneapolis, April 12.

W. W. Wittig of this city, owner of the Lyric, and president of the original Stock Producing Managers' Association, is wondering what Percy G. Williams and his Eastern associates mean by organizing a second Stock Producing Managers' Association. The Williams organization was perfected in New York March 28, and it not only took the name of the association organized by Mr. Wittig, but he claims they took his ideas.

About 30 managers are members of the original association which was organized last winter and Mr. Wittig says he was much surprised to hear that an organization with the same name and purpose had been started in

the East. It is doubtful if there will be any dispute as to the right to use the name, but this will be decided at a meeting of the association of which Mr. Wittig is president, some time in the next two weeks in Chicago.—BARNES.

Newsboys Benefit.

It has not yet been determined where the Chicago Newsboys' Club will hold their annual benefit this year, but preparations are already under way for the event. The club numbers sixty members and the proceeds this year will be devoted to the erection of a club house, probably between Randolph and Lake streets on State. The club is two years old.



Elmer F. Rogers.

A hitherto unpublished photograph of the famously un-photographed manager of the American Music Hall, Chicago,—a Morris vaudeville house, which, through his splendid efforts has arrived at the top-notch of success. (This picture is published without permission.)

St. Paul Notes.

St. Paul, April 12.

Caicedo, the high wire walker, seen here last fall at the state fair, has been booked for a long tour with a South American circus, as has Le Pages, the freak high jumper, recently at the Orpheum.

Twelve evening concerts will be given next season by the St. Paul Symphony orchestra. Mrs. F. H. Snyder, well known to all the theatrical people coming here, has resigned as manager and H. D. Frankel has been elected in her place. It is said that the deficit this season is comparatively small.

Harry D. Ricker, formerly business manager of the Metropolitan theater, was released from the state prison at Stillwater last week on parole. He was convicted of grand larceny June 27, 1907, and given three and one-half years in prison. Ricker claimed at the time to have been held up and robbed of several hundred dollars belonging to the theater management, but could not substantiate his story.—BARNES.

Harrisburg Notes.

Harrisburg, Pa., April 10.

Indications are that the season will be prolonged until sometime in June, as Manager Hopkins of the Orpheum has a big list of good acts booked ahead, and Manager Joe Franks, of the Majestic, has notice of a number of big attractions, including The Whirlpool, the play that may prove even stronger than Paid in Full or the Man of the Hour. Business is showing an improvement and as long as the people want amusements, the managers have decided to keep the houses open.

Lew McCord of the vaudeville stage, known in private life as Landis Wambaugh, was called suddenly to this city, his home town, on account of the death of his brother, George M. Wambaugh, a well known newspaper man. McCord cancelled his engagement for the week in Denver and came on, leaving his wife waiting for him at Denver. He left again today to resume his engagements.—BUXBAUM.

AMONG THE PLAYERS.

Ed Blondell is at Winnipeg this week, jumping there from New York.

Cecil Lean and Florence Holbrook are at the Orpheum in Brooklyn this week.

Pauline, the hypnotist, has created a sensation at Hammerstein's in New York.

William Hodge is in his ninth month in New York in The Man From Home.

Robert Hilliard seems to have a success in A Fool There Was, by Porter Emerson Browne.

Charles A. Bigelow is the only featured member of Anna Held's company in Miss Innocence.

Willa Holt Wakefield has been compelled to cancel her vaudeville engagements owing to illness.

J. E. Dodson is scoring a success in The House Next Door, which is now at the Gayety in New York.

Henrietta Crossman is meeting with a full share of success with Sham, which is now at Wallack's in New York.

Elsie Janis is now giving special matinees of The Fair Co-Ed to provide an opportunity for New Yorkers to see the play which is now at the Knickerbocker.

Raymond Hitchcock is at the New Amsterdam in New York with a revival of The Mascot. In the company are Henry Coote, Edward M. Favor, Edgar Atchinson Ely, Bruce Smith, Flora Zabelle and Estelle Wentworth.

Minneapolis Notes.

Minneapolis, April 12.

An announcement of interest here was the coming of the local favorites, Herbert and Helen Downing to the Miles this week. Mr. Downing was a popular member of the Lyceum Stock Company here in 1903.

Mind reading and similar acts have been reaching here frequently of late. Madame Gertrude has just finished a two weeks' engagement at the Princess, her act going so well the first week that she was booked for the second. Eva Ray is at the Unique this week and Mgr. Jack Elliot is stacking up the money.

The Princess did one of the largest weeks since the opening last week. The M. P. of The Passion Play being a big drawing card in addition to a good "White Rat" bill.

Louis Conaughty, a Minneapolis boy, is playing an important part in a new romantic drama, Tollenstein.

The Frozo Trio played the Miles last week. As noted in THE SHOW WORLD recently, they hold the record for local appearances. The present making their ninth appearance in Minneapolis in 22 months. They have played about all the Western vaudeville time in the last three years and are now signed up with Wm. Morris to go East. The Trio are three brothers and are Minneapolis boys who have made good in vaudeville.—BARNES.

New Eastern Wheel House Begun.

Minneapolis, April 12.

Work on tearing down the buildings on the new Dewey site will begin next week, it is announced by Manager Archie Miller. The walls of the buildings on the site are in good shape and will be used for the foundation and stage which saves several weeks work, so that while the Western Wheel secured their new site several weeks after the Eastern people, they are practically as far along now, so that they will open the new house promptly in September.

The Revues all take well here. Follies of 1908 going well this week. Leo Pardello, the wrestler, was the added attraction last week with Miners Bohemians. He was unable to throw several local men.—BARNES.

George J. Naylor opened a new picture theater at 28th and Susquehanna avenue, Philadelphia. The seating capacity is 500 and the theater cost \$6,000.

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We do not solicit contributions from unauthorized correspondents, but in special instances we will consider contributions bearing upon a topic of vital interest to the profession of entertainment.

Manuscripts or news matter will not be considered unless written upon one side of the paper only and addressed in the lower left hand corner of the envelope to The News Editor.



SATURDAY, APRIL 17, 1909.

EDITORIAL.

Which Way Now?

The end of a season which has spelled discomfort to the great majority of the army of actors is at hand and the question as to the future prospect is in the minds of many.

We have previously pointed out that the high class attractions have not suffered this season, but that the burden fell upon the smaller show, the show which gives employment to the mass of the profession of entertainment and it is to these that a word of cheer may be given, for the outlook is truly bright. The parks, fairs and airdomes are preparing for big business and we believe that results will fully justify such preparation. While the outdoor amusements under which the parks and fairs may be catalogued are not likely to exceed in number those of last summer, it is certain that the airdomes will exceed those of

past seasons three to one, if not in a greater ratio.

Airdome work does not pay the largest salaries, but it is, in the main, a really delightful form of summer entertainment. Salaries in airdome companies will range from fifteen to twenty-five dollars—rarely beyond the latter figure, but the actor and actress has the advantage of obtaining a "summer" rate at hotels, such as compensates in a measure for the reduced pay.

The instance of airdome work in a certain Canadian city may be cited as an encouragement. The company was made up of ten persons. The "leads" were paid twenty dollars. The scene painter was paid twelve, while other members received an average of fifteen dollars. Two bills were given weekly, but there was no matinee nor Sunday work. A rate was obtained at one of the leading hotels, of four dollars per week, and there was not a provident member of that troupe who did not return to a fall engagement with upwards of one hundred dollars to his credit. Meanwhile, the airdome, being located in a beautiful park, there was plenty of time found for recreation.

In many instances, as in the case of this Canadian city, the salaries are guaranteed by a responsible traction or other company and rainy days are holidays.

A Lack of Policy.

A New York newspaper is of the opinion that one of the chief causes for a lack of patronage at the Metropolitan theaters, within recent years, has been that the theaters have been utterly without a distinguishable policy, that the bookings have been such that Shakespeare has been sandwiched in with slap stick farce and song shows to such an extent that a steady patronage has been made impossible for the very reason that the average patron likes to feel that this theater or that stands for a definable purpose and quality of entertainment.

The allegation of a lack of policy is undoubtedly more or less true of New York playhouses, and there may be some truth in the statement that this has caused a slump in patronage.

The city of Chicago, however, has been particularly fortunate in that a majority of its playhouses maintain a fixed policy. The playgoer of this city knows where to go to find his musical comedy, his vaudeville, his burlesque and his drama in those theaters which are owned or controlled by local men and capital. It may also be pointed out there where a fixed policy has been maintained, the theater has prospered, which would seem to prove the point which our contemporary would make.

A Discarded "Act."

It is an encouraging sign of the times that the three shell game is not in demand with the tented enterprises of 1909.

Captain Lewis' cartoon on another page pictures the character of the act which has been "featured" with some circuses in years past and the picture he shows is not overdrawn; indeed it represents a scene which is familiar to every man who has put in seasons with that class of shows.

Gambling is bad enough where the man who risks his money has a fair chance to win, but when the "sucker" is made to lose or win at the pleasure of the man who operates a game, it becomes stealing and the man who takes the money must be classed as a thief.

That the majority of the managers of tented enterprises are willing to travel this season on the merits of the performance they present is proven by the announcements which are appearing in the newspapers of exhibition towns this spring, many of which have been reprinted in the news columns of this paper.

It is reasonable to conclude that scenes such as Capt. Lewis portrays this week will be infrequent during the circus season of 1909.

BIRTHS

Cooper—Born to Mr. and Mrs. Harry Cooper, (Dora Lazarus) a son.

MARRIAGES.

Phinney-De Fillippe—Arthur L. Finney, manager of The Merry Widow and Dora Auspitz de Fillippe, formerly of the Savage grand opera company, were married April 6 in New York.

OBITUARY

Mlle. Modjeska died at Los Angeles, Cal., April 8 and the body was taken to Poland for burial.

Dr. Letchworth Smith, a son-in-law of John T. Macauley, died at Louisville, Ky., April 8 of heart disease.

George F. Knowles, died suddenly at the Tremont hotel in Cumberland, Md., March 31, of pneumonia. He was in that city to present the opera, The Mascotte, for St. Patrick's Dramatic Club, in which he was to have taken the leading part. He was a member of the Elks.

NEW INCORPORATIONS.

Massachusetts.

Tivoli Amusement Company, Boston; capital \$50,000; to conduct amusements of all kinds; M. Adams, president, and H. S. Pierce, treasurer.

Illinois.

Family Theater Company, East St. Louis; capital stock \$2,000; incorporators, E. T. Cash, F. Steger and V. B. Cash.

West Virginia.

Williamson Theater Company, Williamston; capital stock \$5,000, with \$100 paid in; incorporators, K. B. Cecil, H. A. Goodloe, S. H. Goodloe, Jr., B. B. Goings, and Harry Scherr.

Kentucky.

Walnut Street Amusement Company, Louisville; capital \$160,000, divided into 1,000 shares; incorporators: Albert Reultlinger, Louis Selbach, J. Thomas Ward, O. M. Bake, and Ben Strauss.

Missouri.

Covington Amusement Company, Chicago; capital \$2,500; bureau for furnishing entertainers and entertainment; incorporators: N. Lucile Covington and E. A. Bigges.

Niagara Falls Company, Chicago; capital \$1,500; to operate theaters and conduct amusement enterprises; incorporators: Charles L. Barker, C. L. Bodenstein and Edward C. Stearns.

Missouri Amusement Company, capital stock, \$50,000; fully paid in, to operate and maintain a circus, theater and other amusements; incorporators: James Babcock, 498 shares, W. H. Pomeroy and Bernard Greensfelder, 1 share each.

New York.

Knickerbocker Circuit, New York; Capital \$5,000; to carry on the busi-

ness of theater proprietors and managers; incorporators: Lester D. Mayne, Joseph Loew and Joshua Loew.

Queensboro Amusement Company, New York; capital \$2,000; incorporators: Frederick L. Eosalo, Mark L. Stone and Louis C. Straus.

The Soul Kiss Company, New York; capital \$6,000; incorporators: Isaac M. and Samuel S. Mittenthal.

The Parisian Model Company, New York; capital \$6,000; incorporators: Isaac M. and Samuel S. Mittenthal.

Hergenau Amusement Company, Rosebank; capital \$10,000; incorporators: Minnie Hergenau, Bessie Hergenau and Lillian Hergenau.

Eddie Leonard Minstrels, New York; capital \$3,000; incorporators: L. G. Tooney, Bernard L. Rich and James E. Plunkett.

Miner-Marion Producing Company, New York; capital \$20,000; to do a general theatrical business; incorporators: H. Clay Miner, Dave Marion, and Thomas W. Miner.

Pleasure Boat Company, Brooklyn; capital \$5,000; to deal in amusement devices; incorporators: W. J. Mangalls, Charles N. Brewster and Charles Netz.—CARDOZE.

SPIRIT OF THE PRESS

The Army of Unemployed.

(Des Moines (Ia.) Tribune.)

This is the season of the actors' discontent. Most of the cheaper traveling companies which have managed to struggle along through the cold months, merely existing from night to night by the scantiest box office receipts, have reached the end of their resources. More companies have disbanded during the last thirty days, probably, than during any previous six months. Unemployed performers are finding their way back to New York City by the hundreds.

And Who Will Lose?

(Mail and Commercial Advertiser, New York.)

Another theater and still another. And so runs the world. Every star and every producing manager somewhere in the secret recesses of his bosom cherishes a plan for a new playhouse. We have so much money that the building of theaters, once upon a time an event, is becoming a commonplace incident. Presently New York will have its full hundred temples of the drama, and the building of others still will go merrily on.

Edward E. Rice, well known as the producer of such successful musical extravaganzas as Evangeline, Adonis, Little Christopher and 1492 is again about to enter the field of producing managers, but this time with a musical comedy. The title is The Duchess of Dublin, not an original title by any means, as nearly every amateur in the country is more or less familiar with the amateur comedy of that name, which is at least fifteen years old. Whether or not the plot of the Rice show is based upon the printed playlet is unknown, but since the author is a Bostonian, by the name of M. Douglas Flattery, and the original Duchess of Dublin is said to have been published by Baker of Boston, it is quite possible that the new author has more or less acquaintance with the work of his predecessor. Mr. Rice is negotiating for a Broadway opening and promises a cast of seventy persons.

Benefit a Success.

Butte, Mont., April 13.

The T. M. A. benefit was a great success and netted a large sum for Lodge No. 78. The program consisted of ten acts and seven or eight more volunteered. J. W. Gillette led an orchestra of 12 pieces.—BIL-LINGS.

To Write Another Play.

Eugene Walter has signed contracts with Wagenthal & Kemper for a new play to be delivered by Jan. 1.



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Theater Makes Record.

Minneapolis, April 12.

The management of the Lyric promises to keep up its record for good plays it has had the good fortune to secure of late. Last week The Cowboy and the Lady proved a hit, while Pretty Peggy broke all records for stock productions in attendance for 22 consecutive performances. This week the players are giving The Road to Yesterday with Corrine Cantwell playing the lead. Following this will come The House of a Thousand Candles and Leah Kleschna, all secured at big royalty expense.

Mgr. Koenig has abandoned his plan to take the company to Milwaukee for a few weeks this summer. The company will play here all summer.—BARNES.

New Vaudeville Theater.

East Liverpool, O., April 14.

If the plans of L. J. Herron are carried to completion this city will have a new vaudeville house by the opening of the fall season. A site is said to have been selected and arrangements are under way to begin work at an early date. The house will cost about fifty thousand dollars, according to the promoters.

Mason City House Re-Opens.

Mason City, Iowa, April 11.

The Bijou theater which has been closed for the past two weeks, is again open to the public with its capacity more than doubled. Woodward and Beltz, proprietors of the Star are negotiating for the Majestic theater at Waterloo and will run it in connection with their two vaudeville houses here.—BULL.

Traveling Picture Show.

The Kale Motion Picture company is booked for three months through the Wisconsin opera houses and is said to be making good with pictures and songs.

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 Majestic Theatre Bldg.
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 NEW YORK

Carthage (Mo.) Notes.

Carthage, Mo., April 11.

Williams Brothers, proprietors of the Delphus theater, a motion picture show, have been compelled to enlarge their business to take care of their patrons, and have therefore, opened a second theater to be known as the Delphus annex, about a block east of the original Delphus.

Carthage is soon to have a first class up-to-date playhouse, which will be built at once, by Messrs. McNerny & Aylor, two local capitalists, opposite the new Federal building. The new opera house will be built of the famous Carthage white limestone and will be in every way a modern theater.

Chas McBean, whose home is in Carthage, left Friday for New York where he begins work with the advertising ears of the "Two Bills" Wild West Show.

The Morgan Stock Company have been playing the theaters of Jasper county for the past three weeks. The company had a good week at the Grand in Carthage and followed that with good business for a two weeks' run at the Blake in Webb City.

The Delphus moving picture theater has been using local views for illustrated songs for a couple of weeks with great results.—McCAWLEY.

Spokane Wants Band.

Spokane, Wash., April 12.

At a meeting of the Park commission, A. W. Jones, chairman of the Amusement committee, was given authority to draw up a contract for a band to play in the public parks of Spokane this summer. A band of 18 pieces will furnish music at various parks every evening of the week and Sunday afternoons. A regular schedule will be made out so that the people living near a certain park will know in advance what nights the band will play there. The season will open in June, and run 10 weeks.—SMITH.

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WHERE TO ADDRESS YOUR ACTOR FRIENDS.

Yorke & Adams—Dayton, Ohio,
April 15-17.

Harvey Stock Company—Kewanee,
Ill., April 19-24.

A Broken Idol—Dayton, Ohio,
April 17.

A Stubborn Cinderella (Eastern)—
Philadelphia, Pa., April 19-May 1.

Keyes Sisters—Cumberland, Md.
(Indefinite.)

Facing The Music—South Bend,
Ind., April 17; Hammond 18.

Buster Brown—St. Louis, Mo. April
18-24; Springfield, Ill., 25-28; Peoria,
29-May 1.

The Merry Widow (New York
Company)—Columbus, Ohio, April
19-21; Indianapolis, Ind., 21-24; Chi-
cago, Ill., 25-May 1.

Lorin J. Howard—Bloomington,
Ill., April 19-May 9; Racine, Wis., 9-
23.

The Phantom Detective—St. Louis,
Mo., April 18-24; Kansas City, 25-May
1.

The Candy Kid (With Ray Ray-
mond)—Kansas City, Mo., April 11-
17.

Ben Hur—Davenport, Iowa, April
19-24; Jacksonville, Ill., 26-28; Spring-
field 29-May 1.

The Merry Widow (Western) Min-
neapolis, Minn., April 18-24; St. Paul,
25-May 1.

A Royal Slave—Glenwood, Mo.,
April 19; Memphis 20; Kahoka 21;
Warsaw, Ill., 22; Cuba 26; Canton 27.

A Knight For A Day (Whitney's)
—New Bedford, Mass., April 19; New-
port, R. I., 20; Taunton, Mass., 21.

The Flower of the Ranch—New
Philadelphia, O., April 19; Canton 20;
Akron 21; Ashland 22; Tiffin 23;
Fort Wayne, Ind., 25, where season
ends.

Al H. Wilson—Winona, Minn.,
April 19; Red Wing 20; Stillwater 21;
Superior, Wis., 22; Duluth, Minn., 23-
24; Calumet, Mich., 26; Hancock 27;
Ishpeming 28; Marquette 29; Escana-
bana 30.

Charles B. Hanford—Boulder, Col.,
April 19; Fort Collins, 20; Greeley 21;
Cheyenne, Wyo., 22; North Platte,
Neb., 23, Kearney 24.

Fatty Felix—Quincy, Ill., April 18;
Carthage 19; Plymouth 20; Rushville
21; Astoria 22; Virginia 23; Spring-
field 24; Peoria 25; Canton 26; Rose-
ville 27; Monmouth 28; Sherrard 29;
Rock Island 30; Washington, Iowa,
May 1.

Polly of the Circus—(with Edith
Taliaferro)—Wilkes-Barre, Pa., April
19; Ithaca, N. Y., 20; Auburn 21;
Lockport 22; Niagara Falls, 23; Brad-
ford, Pa., 24.

A Pair of Country Kids—Sioux
City, Iowa, April 18; Canton S. D. 19;
Alexandria 20; Mitchell 21; Salem 22;
Larchwood, Iowa 23; Rock Rapids,
24.

Richard Carle—Seattle, Wash.,
April 19-24.

Hickman-Bessey—Chicago, Ill., (In-
definite.)

Winner Brothers—Racine, Wis.,
April 11-17.

Rose Melville—Toledo, Ohio, April
18-24; Cleveland 26-May 1.

The Red Mill—Duluth, Minn.,
April 19-20.

Tempest and Sunshine (Central)—
Edinburg, Ind., April 19; Franklin
20; Martinsville 21; Bloomington 21;
Noblesville 24.

Tempest and Sunshine (Western)—
Festus, Mo., April 18; De Soto, 19;
Bonne Terre 20; Fredericktown 21;
Cape Girardeau 22; Charleston 23;
Cairo, Ill., 24.

The District Leader—De Kalb, Ill.,
April 19, where season ends.

Van Dyke and Eaton Stock Com-
pany—Alhambra theater, Milwaukee,
Feb. 28. (Indefinite.)

Aborn Grand Opera Company—
Grand opera house, Brooklyn, N. Y.,
April 12. (Indefinite.)

Aborn Comic Opera Company—
New National theater, Washington,
D. C., May 3. (Indefinite.)

Aborn Grand Opera Company—
Detroit opera house, Detroit, Mich.,
May 10. (Indefinite.)

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McFerren Leases Airdome.

Bloomington, Ind., April 14.

E. E. McFerren, manager of the Vaudeville, has leased the airdome and will open it about May 1 with vaudeville and pictures.

Manager W. A. Brissenden is preparing for the opening of Wonderland by putting a roof over the auditorium and otherwise improving the place. He will run vaudeville and pictures.—FELTUS.

Page Stock Opens.

Baltimore, Md., April 12.

The Page Stock Company opened here today at the Auditorium for a summer run of light comedies. Carroll McComas, Franklin Ritchie, Maye Louise Aigen, Elsie Raymond, Valerie Valaire, Frank Sylvester, Alfred Hudson, Harry Meyer and Harry Plympton are in the cast.

Reno House Is Sold.

Reno, Nev., April 12.

Tony Lubelski has sold the controlling interest in the Grand theater here to W. E. Sharp. Lubelski's interest is said to be 8,000 shares out of a total of 12,500. The two local stockholders, Lee J. Davis and Joseph Short will retain their interest. Many improvements are promised in the house.

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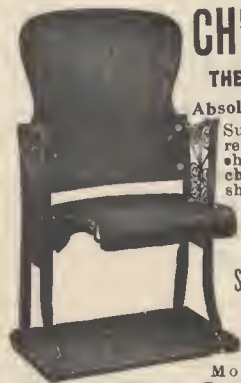
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THE TOWN OF YAP

By Charles T. Grilley.

Have you ever heard of a town called Yap?

It's a place not featured on the map;
Nor will you find it's name inside
The covers of a Railroad Guide

But if you have toured from Portland, Maine,
Out to the Rocky Mountain chain,
And from New Orleans to Calumet,
This town you never can forget.

When you strike the station, in the air
You feel "the frost" that's awaiting there
To seize you in its iced embrace
The moment that you show your face.

No agent or baggage man in sight,
As you sadly from the train alight!
This place may bear another name,
But this is Yaptown just the same.

A mile of mud to the Farmer's Home—
Talk of the Klondike, or Cape Nome!
Toursing a country would be a snap
Compared to an evening spent in Yap.

Two dollars per for a room like a cell;
You take it or leave it, or go to—well,
Down goes your name; what else can you do?
So you take your medicine and give up two.

When you reach your room you breathe
A prayer
That Heaven will reserve you while
Sleeping there;
The bed has a mattress as hard as a stone
Or the landlord's soul, who runs this "Home."

You gaze at the bed, then turn down the sheet,
Knowing all too well what your eyes will meet.
They are there—the one live thing, by gum!
In the whole, blame town, that is glad you have come.

When you glance at yourself in the looking glass
A horrible change has come to pass;
One eye is gone from its usual place,
While your nose is twisted all over your face.

In the depths of the pitcher lurking there

You discover a lock of the chambermaid's hair;
While a fungus growth in the washbowl appears,
That has been collecting for years and years.

The hotel is bad but the town hall worse;
The fire engine's stored there, likewise the hearse.
It's used for court house, inquests and jail;
Likewise for hangings, if such should prevail.

The worst is to come when you show that night!
The collection of Yaps is a wonderful sight.
They smell of horse as they all troop in,
And whistle and yell for the show to begin.

When you get to the quietest part of the play
Down the aisle the janitor wends his way,
He proceeds to the stove and dumps the grate,
And rattles in coal at a fearful rate.

You grind your teeth and 'all at fate,
And cuss the agent who booked the date,
And long for the hour that the train will bear
You away from Yaptown—no matter where.

You hear such remarks as these of your play:
"Twas too blame solemn," you hear one say;
"We ain't no use and never will stand
For a troupe too poor to carry a band."

If I had to sentence a man for a crime
He would not go to prison to work out his time,
Nor swing from a gallows in a hangman's cap;
He'd get something worse—I'd send him to Yap.

If he lived there long his atonement he'd win;
He couldn't get worse whatever his sin.
When he came to die there is one thing sure—
What he got after Yap he could easy endure.

Modjeska Worth \$120,000.

Contrary to general belief Mme. Modjeska did not die in poverty. Her property is valued at \$120,000. Her personal property alone, mostly jewels, is said to be worth \$20,000. Her generosity is said to have reduced a former fortune of \$800,000 which she had earned through her acting, to its present amount.

A Savannah Roof Garden.

Savannah, Ga., April 12.

A permit has been issued to Paul Conida to open a roof garden at 135-9 Bull street. It will be called the Atheneum and will seat from 1,000 to 1,200 persons.

New Virginia Park.

Bluefield, V. Va., April 12.

Work has commenced on the amusement park in South Bluefield. It will be open in a few weeks under the management of Rucker Jenkins, and will probably be one of the finest parks in this section.

To Arrange Bookings.

Spokane, Wash., April 10.

Charles H. Muchlman, manager of the Spokane theater, has gone to Seattle to arrange for bookings for next season. The house has been dark this week. Florence Gear will be here two nights, 10-11. Girls 15-17. The Right of Way, 18-19.—SIDNEY SMITH.

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Burt, Glen.
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Bowen, Harry.
Burndt, Grant.
Burns, John H.
Bowen, Harry.
Bryant & Seville.
Blessings, The.
Bull & Marshall.
Bronston, Effie.
Cooper, Lee S.
Cunningham, Eddie.
Carroll, Joe.
Connors, Geo.
Connelly, Mr. and
Mrs. Irving.
Davis & Wheeler.
Dean, Al.
Dierickz, Arthur.
Davis, C. A.
Eckhoff & Gordon.
Ery Fred.
Errol, Leon.
Franks, Prof. Chas.
Farrell, Geo. O.
Ferraris, The.
Foy, Edwin.
Franklin & Williams.
Glass, Geo.
Hastings, Harry.
Healy, Tim.
Hutchinson-Luby
Co.
Higgins & Phelps.
Hall David.
Hellman, Magician.
Hughes, Gene.
Harris, I. D.
Harris, Frank.
Harran, R. E.
Hathaway & Siegle.
Hawkins, Jack.
Huntington, Val.
Hunt, David B.
Hamlin, Richard.
Hayes, Eddie.
Hahn, Will.
Hayes, Sully.
Irving, J. E.
Jones, G. Douglas.
Jennings & Jewell.
Josselin Trio.
Jerome, Elmer.
King, Tom.
Keene, Billy.
Kitter, Joe.
Keeley Bros.
Kennedy, Fred C.
Kalcraus.
La Belle Trio.
Lucier, Paul.
Lewis & Chapin.

LADIES' LIST.

Arthurs, Mrs. Ollie.
Adams, Mabel.
Arnold, Florence.
Adams, Isabel.
Bergere, Marie.
Barlow, Mrs. F. E.
Campbell, Edna &
Co.
Coate, Marguerite
Carita, Mlle.
Chadwick, Ida May.
Delberg, Ada.
Dunmore, Evelin.
Elnore, Mable.
Elversen, Earle.
Fairchild, Ada.
Foster, Mrs. Louise.
Fay, Anna Eva.
Fradner, Mrs.
Folde, Anna H.
Gilkey, Ethel.
Hirsch, Hilda.
Heclow, Marie.
Huston, Jesse.
Harnish, Mamie.
Haggerty, Frances.
Judge, Mrs. Bertrue.
Johnson, Sabel.
Kelley, Maude Alice.

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We have the largest machine shop in the world devoted exclusively to the manufacture and repair of projection apparatus. We can change your old two-pin Edison to a one-pin in a jiffy and build anything you want. This applies to theatrical companies also. When you are near Denver and want repairs, let us know. We carry condensing lenses from 3 to 40 inches in diameter. Parabolic and Mangin mirrors, the same. Floods, spots and searchlights.

But our strong point is our film service. Mr. Exhibitor, we try to be nice, honest people to deal with. Your show is not too small nor too large to merit our personal attention and we want to help you if you will give us half a chance. Why not write today?

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This Week's News This Week

THE SHOW WORLD is the only amusement weekly, covering the entire field of entertainment, which presents the news of the week in which it is published. The news in these columns dates from Thursday noon until the following Thursday noon. The entire edition of this publication, excepting the local Chicago circulation, is shipped out of this city by fast mail or express, on or before midnight each Thursday. THE SHOW WORLD should therefore be displayed on all news-stands not later than Saturday, with the possible exception of distant Pacific Coast and Gulf State territory, where it should be displayed not later than Sunday of each week. Failure to receive THE SHOW WORLD at the proper time should be brought to the attention of the publishers.

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NEW THEATERS.

Cedar Falls, Ia.—Funds for the building of the opera house here are already above the five thousand mark and the chances for the building of the theater before next season look bright.

Kansas City, Mo.—It is said that John W. Considine will erect a ten and twenty-cent vaudeville house in this city, but details are lacking and the story may have been started by some over zealous news agent.

Brooklyn, N. Y.—The Bay Ridge district is to be enriched to the extent of two new theaters, according to the plans of their promoters, one of whom is Harry Fields, brother of Lew Fields and the other is the Amphitheater Company, a local corporation. The playhouse for the latter is to be built in Forty-ninth street and will cost, it is said, \$35,000. The Fields' theater is to be much larger and costlier and is to be located near Sixtieth and Third avenue.

San Francisco, Cal.—The Manhattan Investment Company has leased the southwest corner of Market and Church streets for a period of twenty-five years and will erect a vaudeville theater to be known as the Market street theater. The company proposes to have the house ready for occupancy by September of this year.

Carthage, Mo.—This city is to have a new opera house to be erected at the northeast corner of Maple and Third streets. J. W. Aylor and Robert Sloan who own part of the present site are said to be interested.

New Summer Theater.

Bristol, Tenn., April 12.

Ground has been broken here for a new summer theater to be located at the corner of Seventh and Shelby streets. The seating capacity will be 1,000. Frank Lyman and Earl Smith who are interested in the undertaking will probably have a contest for a name for the house and give away a prize to the lucky person.

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RINGLING BROTHERS CAPTURE NEW YORK.

Both Matinee and Evening Performances Are Being Well Attended and All Records Are Likely To Be Broken.

The circus world is talking just now of the wonderful success of the Ringling Brothers circus in New York. The western show has not only won praise from all sources for the admirable performance, but every report which comes to this office indicates that the circus is doing a tremendous business. Those who are familiar with the performance given by the Ringling Brothers in the past are not surprised that New York has capitulated, but that a new show should go in the Garden and draw big matinees as well as crowded houses at night at a time when the show business generally is not particularly good is enough to put the students of the game to talking.

C. C. Wilson, railroad contractor for the Ringling Brothers and the Barnum & Bailey show, arrived in Chicago Monday from New York and states that business at the Garden was tremendous last week. Other reports are along the same line and there is no question but that the first important circus opening of the year has been successful to an extent which gives basis for predictions that 1909 will show a balance on the right side of the ledgers of every well conducted tented enterprise.

The New York Press says: "Showing the value of a really good performance without the attraction of an exhibition of vice, Ringling Brothers' circus is doing a great business not only in the evenings, but particularly in the afternoons. Though it may seem curious that a new show should come here and beat out the old one, Ringling Brothers' circus apparently is doing far better afternoon business than anything in its line has done in years in the Garden. Whether it is warm or cold, the seats are well taken up."

"Coming Soon" Billing.

El Paso, Texas, April 11.

The Sells-Floto circus played to good business here yesterday in spite of the fact that the Ringling Brothers circus had announced that it was "coming soon." The bigger show sent a brigade here consisting of Ben Horton, Will Lowe and C. Morris. The brigade arrived the day after the first car of Sells-Floto was here and programmed the city, posting 106 sheets of paper. The newspapers announced that the Ringling circus was now in New York and would not be here until October 5, which offset the effect of the billing matter. Sells-Floto jumped 217 miles when it left here and when leaving Denver made a 399 mile jump.

Spokane, Wash, April 9.

Spokane is to have plenty of circuses this year. The first show to come will be Norris & Rowe, which has been secured by the Elks for May 14-15. Sells-Floto comes here in June, the Campbell Brothers are reported to be due in July, and Ringling Brothers later in the fall.—SMITH.

To Use Different Lots.

Philadelphia, Pa., April 13.

The Ringling Brothers will use the lot at 19th and Hunting Park avenue when they come here the week of May 3rd, but the Buffalo Bill and Pawnee Bill Wild West will exhibit at 49th and Parkside avenue.

Gentry Opens Saturday.

Bloomington, Ind., April 14.

Sam B. Dill, local manager of the Harris Grand, has resigned and will go on the road as auditor of the Gentry Show No. 2. This show left today for Frankfort, Ky., where it opens the season April 17.—FELTUS.

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CIRCUS ROUTES.

Miller Brothers' 101 Ranch—Ponca City, Okla., April 17, Arkansas City, Kan., 19, Enid, Okla., 20, Guthrie, 21, Oklahoma City 22, Chickasha 23, Lawton 24, Mangum 26, Hobart 27, El Reno 28, Alva 29, Wichita, Kan., 30, Salina, May 1, Kansas City, Mo., 3-4.

Cole Brothers—New Castle Pa., April 24.

Welsh Brothers—Camden, N. J., April 24 to May 1.

Campbell Brothers—Kansas City, Mo., April 24 to May 1.

Rice Brothers—Manchester and Cardinal streets, St. Louis, April 17-24.

Howe's Great London—Clarksville, Tenn., April 17, Hopkinsville, 19.

Haag's Mighty Shows—Tulsa, Okla., April 23, Tahlequah, 30, Westville, May 1.

Ringling Brothers—New York, March 25-April 24, Brooklyn 26-May 1, Philadelphia 3-8.

Barnum & Bailey—Chicago, April 1-27, Champaign, Ill., 29, Bloomington, 30, Springfield, 31, St. Louis, May 3-8, Danville, Ill. 11.

Norris & Howe—Sacramento, Cal., April 16, Oroville 17, Chicaw, 19, Willows 20, Red Bluff 21, Redding 22, Weed 23, Medford, Ore., 24, Grant's Pass 26, Roseberg 27, Eugene 28.

Sells-Floto—Mesa City, Ariz., April 16, Yuma 17, Redland, Cal., 19, Pasadena 20, Los Angeles 21-22, Oxnard 23, Santa Barbara 24, Bakersfield 26, Handford 27, Fresno 28, San Francisco, May 6-9.

Gentry Brothers No. 2—Frankfort, Ky., April 17.

Hagenbeck-Wallace—Peru, Ind., April 24, Kokomo 26, Logansport 27, Lafayette 28, Indianapolis 29.

John Robinson—Circleville, Ohio, May 1.

Howard Damon—Geneva, O., April 24.

LaMont Brothers—Salem, Ill., May 1.

Frank Robbins—Jersey City, N. J., April 24.

Howard Damon—Geneva, Ohio, April 26.

Sun Brothers—Gallatin, Tenn., April 19.

INTOXICATED KEEPER KILLED BY ELEPHANT.

Big Tom, Pride of the Yankee Robinson Shows, Crushes Attendant Into Lifeless Mass.

Des Moines, Iowa, April 12.

"Tom," the big elephant of the Yankee Robinson shows, killed Charles Barstow, his attendant, uprooted trees in Ingersoll park, turned over circus wagons, tore the roof off of several small buildings and was only captured after three bullets had been sent into his body and one into his eye.

Barstow, the attendant, was under the influence of liquor. He had just returned from the city and had taken Tom to the lake for a drink. The elephant playfully pushed the keeper into the water and ran to the other side of the park. The keeper grabbed a pitchfork and started in pursuit. When he approached the huge beast, Tom hurled his body high in the air and then beat it into a bloody mass against the side of the animal barn. Barstow's ribs were crushed, his legs broken and his neck fractured.

Barstow had been in the employ of Fred Buchanan for five years. He has no relatives in the country.

The bullet wounds are not expected to cause the elephant any trouble.

ROBINSON WILL OPEN AT CIRCLEVILLE, MAY 1.

Latest Information Is That He Has Postponed the Beginning of the Season From April 24 Until May-Day.

The opening date of the John Robinson show has been postponed from April 24 to May 1.

The circus will inaugurate the season of 1909 at Circleville, Ohio, and will not open in Cincinnati.

The opening date was decided upon at the last minute and while it is more than likely that the route for several weeks has been determined, no intimation has reached Chicago of the section of the country which the show will make in the month of May.

The weather in Ohio and Indiana and many other states is apt to be very bad late in April and in early May and the decision of John Robinson to postpone the opening date until May 1 is generally considered a very wise move.

YANKEE ROBINSON HAS A SIXTEEN CAR SHOW.

Fred Buchanan writes that the Yankee Robinson show will have sixteen cars this season instead of twelve, which was credited to that organization in a recent article, giving the comparative sizes of different tented enterprises.

No. 1 Car Leaves Peru.

Peru, Ind., April 14.

The first advance car of the Hagenbeck-Wallace show left Peru Monday morning at 7:35 on the Lake Erie. The car is managed by Foster Burns. The crew of billers includes: John Hester, Charles Secar, F. O. Rossman, Dick Simpson, Joe Cors, John L. Wingo, R. L. Done, J. B. Reiss, J. L. Milliken, H. H. Barrett, E. A. Turner, Otis Ahlemeyer, Ermo Anderson, Henry Leslie, Walter Emler, J. P. Keegan, W. R. Thomson, Earl Miller. Peru and vicinity was billed Saturday for the circus. The No. 2 advance car will leave next Sunday.

To Join Lamont Show.

Peru, Ind., April 13.

Mr. and Mrs. Earl McClain and their troupes of performing dogs will leave Thursday for Salem, Ill., to join the LaMont Brothers circus for the coming season. Mr. McClain has just fitted himself out with a car and will be well equipped with the shows. His troupe will start out this year on its fifth season with the LaMont shows. The shows will open the season at Salem on May 1.

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factor in the industrial growth of the Nation.

THE SHOW WORLD is the friend of the Moving Picture Industry

It is looked upon by exhibitors as a standard authority on all matters pertaining to the trade, who recognize in it an
organ which carefully fosters their enterprises. The career of THE SHOW WORLD amply illustrates the value of super-
ior service and the moral effect of keeping faith with the public.

It is the aim of THE SHOW WORLD to be fair and impartial at all times and to voice the truth without fear or favor.

IT WILL NOT COLOR THE NEWS

Facts will not be distorted in the columns of THE SHOW World to serve corporate or individual ends. In array-
ing itself on the side of the uplifters and aiding their movement in every possible way THE SHOW WORLD is con-
vinced that it is serving the general public as well as those engaged in the moving picture industry.

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Chicago

CIRCUS NOTES

Tom North has given up his three ring circus aspirations and will remain with The Newly Weds.

Ab Johnson is principal clown and mule hurdle rider with the Mighty Haag show.

Haag's Mighty Shows has three elephants, ten camels, twelve cages, two zebras and five sacred cattle.

Louie Blaestrer is breaking in a large animal act for Col. G. W. Hall's show.

Col. G. W. Hall will start on the road with his show the first week in May.

The Galveston, Texas, cotton carnival will be held the first week in August.

Campbell Brothers will play Fairbury, Neb., (their home town) on May 21.

The Rice Brothers herald has this line: "Our performance is clean and wholesome; there are no short change or confidence men."

The Parker Amusement Company will be at Oklahoma City, Okla., next week, appearing under the auspices of a military company.

Mrs. E. D. Wenban, who for eight years was the "fat lady" with various circuses, now resides at Santa Cruz, Cal.

John R. Andrew will leave Chicago next Monday for Peru, where he will be assistant treasurer of the Hagenbeck-Wallace show.

Emmett Lyttleton resigned the management of the opera house at Rockville, Ind., to join the Hagenbeck-Wallace advance forces.

Beverly White, who is press agent with one of the Gentry shows, writes to Chicago friends that he is getting along fine.

The Franks, with their hand balancing and aerial act, reported at New Castle, Pa., April 11 for rehearsals with the Cole Brothers' show.

Hagenbeck-Wallace thought of playing Muncie, Ind., April 27, but as that is election day, concluded not to make that city this season.

Art Da Comas' aerialists are expected to have a splendid act when Rice Brothers give the first performance of the season on Saturday of this week.

Dr. Crowley has written a poem which is meant to describe Peru, Ind., as it will be six months from now. The inspiration came to the venerable physician when Peru went "dry."

Emil Heber, formerly a member of the band on the United States steamship Connecticut, was arrested at the Coliseum in Chicago, charged with being a navy deserter. He had joined Fred Jewell's band.

Mrs. Charles W. Coleman, wife of the manager of the Corinthian theater at Rochester, N. Y., who had been dangerously ill at a hospital in that city, was able to be removed to her home last week.

A lioness belonging to Col. G. W. Hall gave birth to two cubs at Evansville, Wis., the other day. Patrick Dixon has charge of the newcomers and at last reports they were doing nicely.

The Stockton, (Cal.) Independent says that the Norris and Rowe show "pleased" there. It adds: "The stock generally lacks the dash and spirit of former visits, but the tented arena exhibitions were roundly applauded."

Joe Miller would like to have Crazy Snake with his wildwest and says he would put up a \$50,000 bond that the Indian will cause no more trouble. Miller said he could lay his hands on Crazy Snake within three days.

Al. G. Barnes' trained animal show left winter quarters at Portland, Ore., April 8 and made the long run to Wallace, Idaho, where it opened the

season April 12. The show is said to be well equipped with a number of new wagons and several new and novel arenic features.

The roster of the opposition brigade with the Norris & Rowe show: William Gilman, special agent; William Gextor, Guy Van, Harry Anderson, Jack White, Ernie Drown and Charles Kalbitz.

Whiting Allen, formerly well known as a circus press agent, has been notified of his appointment as general press representative of the Metropolitan opera house in New York next season.

J. H. La Pearl is living at the Sherman house in Chicago and has an advertising sign which is making him a lot of money. He is reported to have sold the rights for four states for \$10,000. His friends prophesy that he will have another circus on the road within three years.

The season of the 101 Ranch does not open until Saturday of this week but from an advertisement published in a Ponca newspaper, George Arlington thinks the light fingered gentry which "follows" shows are already at work. He offers \$10 reward for the return of a stick pin and states no questions asked.

The Rose Edyth Ballet Troupe has been engaged for the Frank A. Robbins' circus and will present The Directoire Ballet, The Golden March and Eight French Dolls. Mlle. Rose Edyth is premier danseuse, ballet mistress and manager of the troupe. Madame Thomson is said to have designed some new and elaborate costumes for the ballet numbers.

STUPID OFFICIALS NEGLECT THEIR DUTY.

Norris & Rowe Circus Exhibits Within City Limits of Fresno, Cal., and No License Was Collected.

The Norris & Rowe show is playing benefits in many towns on the Pacific coast and the plan of appearing under the auspices of a local society is found to be an excellent one for the circusman who is content to make a reasonable profit on his investment without worrying much in regard to getting business.

When a show plays a town under the auspices of some local society it gets away from many annoyances which are heaped on its head when appearing on its own hook. The man who turns on the water does not demand two tickets before he twists the valve for he knows the circus people will tell the local committee and that his little graft will become public talk. The city officials do not dare to openly graft the circus proprietors and the dozens of lemons which are tendered the circus when it plays the town under ordinary circumstances are held back for the coming of the next show.

The matter of collecting license does not seem to be near so important if a local society is interested as if the circus appeared independently. The mayor thinks the circus parade is to be encouraged if he happens to be a member of the lodge which has the show there and no license is even considered, but when the circus appears in the ordinary course of events the same mayor will spend an hour figuring how much damage the display will do the streets.

When Norris & Rowe played Fresno, Cal., recently, no city license was collected, although the circus exhibited within the city limits. The Woodmen committee got the city dads to let the circus parade free and it was understood that the exhibition would be given outside the city limits so there would be no license in that connection. When the tents went up they were within the borders of the city but the officials were so stupid that they did not tumble to the fact until it was too late.

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HOW TO ESTIMATE COST OF CIRCUSES

Valuable Tip to Societies Which May Be in the Notion of Securing a Tent Show for a Benefit Performance.

"Get the money" seems to be the slogan with the Norris & Rowe circus this season.

In order to be sure of getting its share where benefits are played there is some complaint on the Pacific coast that the circus has acted hogish and while appearing under the "auspices" of charitable organizations really got the bulk of the money and left the societies nothing for the prestige of their name and the boosting of individual members.

Prominent society women in Oakland, Cal., are especially indignant. Six performances were given there under the auspices of the Fabiola Hospital Association and Mrs. J. H. P. Dunn is quoted as saying: "The circus manager expressed regret that the attendance had been so poor, and thanked us for our co-operation." She and the other women who spent weeks in creating interest in the coming of the circus are disappointed and indignant. They feel that they have been tricked.

Upon what is pronounced by Mrs. Rcmi Chabot, president of the Fabiola Hospital Association, as misrepresentation relative to the seating capacity and income of the show, the authorities of the institution were induced to enter an agreement, believing that as a result of the six performances a large sum would be realized toward the deficit occasioned by the construction of an addition. A contract was signed giving to the circus \$3,250 of the proceeds of each day's (two) performances. The Fabiola authorities agreed to obtain the water and the city licenses free, while the circus consented to rent its own ground, although it attempted to get this also. All sums in excess of \$3,250, up to and including \$2,500 (additional), were to go to Fabiola, while amounts over the second figure were to be evenly divided between the circus and the hospital association. Mrs. J. P. H. Dunn says that the circus men declared that in towns south of the bay as much as \$5,000 had been cleared by charitable institutions in similar ventures. It is said that conflicting tales were told concerning the seating capacity of the big tent, one being given to understand that it would hold 10,000, another 6,000, and still another 5,000.

This paper is in receipt of inquiries from the Pacific coast in regard to the cost of conducting a circus of the Norris & Rowe type, and will say that by the system of figuring adopted years ago by circus men, the show costs about \$1,300 a day.

Experience has taught circusmen that a tented enterprise paying fair salaries, with competent agents, careful managers and an entertaining program will cost at the rate of \$60 per car. If the circus is very large, the cost per day may be lessened a few dollars; if very small it is likely to be increased a little per car. But on the average, \$60 per car will cover the cost of operating a show.

As the Norris & Rowe show has 22 cars, it costs something like \$1,320 per day.

The year's the Ringling Brothers leased the John Robinson show which had 22 cars that season, the average daily operating expense was \$1,000, a remarkable record and one not likely to be equaled by the Norris & Rowe, or any other tented enterprise. The fact that the Ringling Brothers did much of the work generally turned over to expensive agents, made it possible to operate under the average of \$60 per car.

Stockton, Cal., April 10.

The Mail says:

"The local Woodmen of the World are sorry that they went into the circus business with the Norris & Rowe combination. Norris & Rowe may have a big show, but the Woodmen didn't have the ghost of a show.

"Of course, the advance man led them to suppose that they would make a barrel of money. All the order had to do was to assist in paying the local advertising bills and then take all the circus made over \$2,500 up to \$3,000, and 50 per cent of all above that figure. It looked very good, when the circus man got through telling about it.

"Well, the Woodmen lost between \$200 and \$300.

"There were others. Down in Oakland the clubwomen got into the circus game. They expected to make about \$5,000. All they got was experience. The Elks took a shy at it in some other town. Their net profits were \$11."

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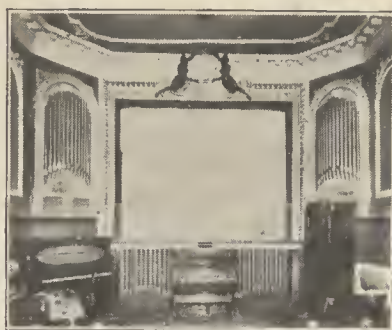
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Yours very truly,

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NOW DO YOU KNOW WHO

JACK ALLEN, Manager.

ETHEL MAY

Park Theatre, Indianapolis, Ind. "The Mystery Girl" Is? Week April 12.

CIRCUS NOTES.

Edward Shipp, the equestrian director, was on the sick list for several days last week with la grippe. It is thought the sudden change of climate from the southland to Chicago and the standing on the wet dirt which was placed in the arena just before rehearsals contributed to his illness. Al Dean took his place while he was confined to his room.

Will Baker is here and will have charge of the programs. He is a brother of Johnny Baker, equestrian director with Buffalo Bill.

George Stowe, who is thought to know more professionals than anyone else with the show, is in charge of one of the doors at the Coliseum, where he is occasionally relieved by Willie Carr.

California Frank's two acts, Wagona & Francis and M'le. Somerville, recently closed an 18 weeks' engagement on Sullivan & Considine time and later playing a horse show at Enid, Okla., will join 101 Ranch and go east with them. California Frank plans putting his wild west show in the vicinity of New York for the summer.

Braddock House Changes Policy.

Braddock, Pa., April 12.

The Crystal theater here opened its doors this afternoon under a new policy and the S. R. O. sign was in evidence at the three performances. This house, which has a seating capacity of one thousand, was formerly booked by Mozart, with five acts, running the full week at 10, 20 and 30. The house is now a part of the Polack circuit and is using five acts and changing twice a week, with prices, 5, 10 and 15. Manager Sherman is very gratified at the outlook. Braddock is one of the leading steel towns in this section of the country and at the time boasted of twelve picture shows. There are now three theaters here, one playing combinations and the other two vaudeville.

Arranges for Summer.

Cleveland, April 13.

During the Cleveland Industrial Exposition, when Keith's Hippodrome is not being used for conventions and visitors' meetings, it will be devoted

Bar Circus.

Terre Haute, Ind., April 14.

The City Council, complying with the request of the Retail Merchants' Association, is to fix the license for a circus at \$1,000 a day with a view to preventing them coming to town, on the ground that they take money away.

Ringling Brothers Contribute.

Baraboo, Wis., April 14.

The five Ringling Brothers who are interested in the shows, have subscribed \$500, or \$100 each to the organ fund of St. Joseph's church. This will give the subscription list a good start. The organ will cost something like \$2,500 and will be one of the best in this part of the state.

Theater Managers Arrested.

Cleveland, Ohio, April 13.

Warrants were sworn out by Dr. Smith, of the Humane Society, for the arrest of David Niederlander, manager of the Majestic theater, and William F. Brandt, manager of the Venus theater, on charge of employing children under fourteen in a theatrical performance.—YOUNG.

to lectures, illustrated with moving pictures, on all sorts of industrial subjects, that will interest the tourists. The manufacture of all kinds of products will be shown on the screen, with booths and practical exhibits.—YOUNG.

The Catspaw Produced.

Buffalo, N. Y., April 13.

The Catspaw, a drama of American finance was given its premiere at the Star theater here last night and proved a pronounced success.—McGUIRE.

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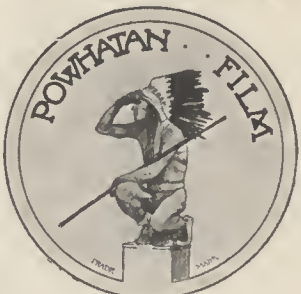
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Lorin J. Howard Successful.
Kankakee, Ill., April 13.

The Lorin J. Howard Stock Company will close its nine weeks' engagement at the Bijou theater here on Saturday night and will leave for Bloomington, Ill., for a two weeks' run and thence to Racine. The Howard engagement is said to have been one of the most successful in the history of the Bijou. They gave two bills of popular plays each week.

Miss White to Rest.

Ruth White has left The Burgo-master and will rest for a time. She had thought of joining The Alaskan, but has decided a layoff is preferable.

Law Passed by Legislature.
Iowa Falls, Iowa, April 14.

No more naughty shows for Iowa. The legislature which adjourned recently, enacted a law that puts a ban on all immoral shows or making of vulgar or suggestive remarks on the stage. The law carries a heavy fine to which actors, managers and opera house owners are amenable. It is thought some of the burlesque shows that have been making the state will have to jump over or around Iowa in the future, or else cut out the real racy features to which the censor may object.—FOSTER.

New Hippodrome "Act."
Cleveland, April 13.

Manager Daniels of Keith's Hippodrome, has secured the services of Signor Henrique Pimlak, ex-Alpine guide, and the man who climbed the famous Eiffel Tower, Paris, a few seasons ago for a \$10,000 challenge purse.

Every morning at eleven o'clock, Pimlak will climb the new Wireless telephone tower, recently constructed upon the roof of the Hippodrome building and perform a series of acrobatic stunts.—YOUNG.

COLUMBUS NOTES

Columbus, O., April 13.

Margaret Moffat and the members of her company, who have been playing the Keith circuit, were detained in this city last week to allow Miss Moffat to recover from an attack of appendicitis from which she has been suffering for some time. They left Saturday for San Francisco, where they open the new Orpheum theater and then play over the Orpheum circuit.

Milton Boyle, comedian with the Colonial stock company since its organization, has severed his connection with the company and has gone to New York City.

The Merry Widow will play a return engagement at the Southern theater April 19, 20 and 21.

DeWolf Hopper and company laid off during Holy week and spent the time in Columbus. They presented the Pied Piper at the Southern theater Monday night to good business.

All Columbus theaters will have picture shows during the summer season, according to present indications. The United Amusement Company has taken over the High street for May, June and July for pictures and vaudeville. The Casino Company, of Detroit, has secured the Southern for the same class of entertainment, and Keith's will have pictures and illustrated songs. The Gayety and Colonial will probably follow along the same lines.

AMUSEMENT NOTES.

Via Wireless made a long jump from Chicago to Boston.

Cartelle Brothers are visiting friends in Gloversville, N. Y.

Adelaide Keim is said to have received a fine offer from Henry Miller, which she is considering.

Johnny Fields, who is just off of the Orpheum circuit, is laying off here for a time.

Jack Binns was the guest of the Chicago newspaper club last Saturday night.

William Grew has closed with the Burwood stock at Omaha and will take a rest.

John Holland, manager of the Richard & Pringle's minstrels, left Tuesday for New York.

Extensive improvements will be made in the Orpheum theater at Omaha, Neb., the coming summer.

J. B. Morris has renewed his lease on the Family theater at Gloversville, N. Y., for three years more.

The Van Dyke and Eaton company continues to draw big crowds to the Alhambra at Milwaukee.

Ray Raymond comes to the National week of April 25 in The Candy Kid.

Will Ihler is here framing up The King of the Cattle Ring, which will open the season shortly under canvas.

The so-called theater trust bill, which is before the Missouri legislature, has reached the engrossment stage.

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Chicago Lambs to Gambol.

An all-star gambol will be given at the Auditorium theater May 29, by members of the Lambs' Club then in this city. Among the stars expected to participate are Gillette, Collier, Foy, Goodwin, Hopper, Fields, Weber and others.

All Records Broken.

Toronto, Ont., April 14.

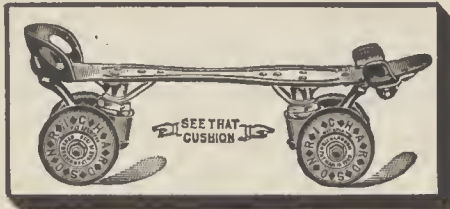
Shea's theater here has broken the record this season. There hasn't been a performance in a long time that the box office hasn't sold out. Vaudeville seems to take well with Torontonians.—WALMSLEY.

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SKATING NEWS

ENGLISHMEN FORM RINK CORPORATION.

Private Company, Capitalized at Fifty Thousand Pounds to Boost Roller Rink Art.

Liverpool, Eng., April 10.

It would appear that the roller rink game has not the least chance of losing popularity for many years to come, particularly in this English country, for an announcement has just been made that a private corporation is to be formed and be capitalized at fifty thousand pounds, divided into fifty thousand shares of one pound each. According to the plans of the promoters this is to be a private company formed for "the purpose of hiring, purchasing, or, if necessary, erecting buildings and equipping them in the most up-to-date luxurious and attractive style possible, as skating rinks throughout France, Germany, Belgium, Holland, Austria, Italy and other continental countries."

During the past year a great number of rinks have been opened in the United Kingdom and almost without exception have been paying large dividends to their stockholders.

The promoters have already arranged for the services of Fred W. Nall, who will act as joint managing director with S. R. Kirkness, of J. C. Plimpton & Co., of Liverpool and London. John Calvin Plimpton of J. C. Plimpton & Co. is the third promoter.

RICHARDSON TO EUROPE.

Head of Ball-Bearing Skate Company Will Leave for Summer Vacation April 28.

L. M. Richardson, president and general manager of the Richardson Ball Bearing Skate Company, accompanied by Mrs. Richardson, will sail on the Lusitania, April 28, for Europe, where they purpose spending the entire summer. At Liverpool, Mr. Richardson will confer with his foreign agents, J. C. Plimpton and Co., regarding plans for the coming season and it is expected that important negotiations will be considered in connection with his company's business. Lee Richardson, Jr., who has re-

cently returned from California, will take the management of the business in this city and preparations have been made to operate the factory up to capacity throughout the summer. C. M. Faust will continue in charge of the manufacturing end.

Fred W. Nall, who has been associated with the Richardson Company during the past year at Liverpool, arrived in New York on the steamship Coronian, the first of this week and is expected in Chicago next week. He will return to Europe in about sixty days.

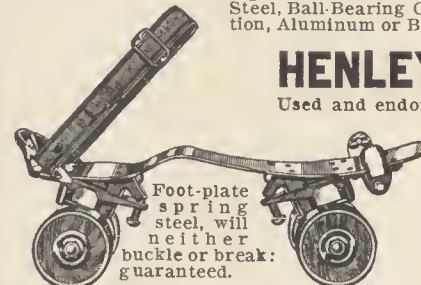
Europe Uses Many Richardson Skates

The following are some of the rinks in Great Britain and Ireland where Richardson skates are used exclusively:

Olympia (Manchester) Ltd., Rusholme, Manchester; Harrogate Skating Rink Company, Harrogate; Olympia Rink, Scarborough; Horsley & Ward (Switzerland) Blackpool and Fleetwood; Central Pier, Blackpool; Lytham Pier Pay, Lytham; Bostock's Ipswich; Bostock's, Glasgow; Bostock's, Wishaw; Winter Gardens, Southport; Zoological Gardens, Southport; Lyric Hall, Morecambe; Victoria Hall, Lancaster; The Rinkeries, Kendal; The Rinkeries, Dudley Port; Skating Rink, Wolverhampton; Imperial R. Rink Company, Hanley Staffs; York St. Roller Rink Company, Belfast; Warrington Rink Company, Warrington; White City, Manchester; Skatin' Rink, Macclesfield; Lofthouse Park Company, Ltd., Lofthouse, North Wakefield; Canadian Roller Skating Rink Company, Birkenhead; Roller Rink Company, New Brighton; Artillery Drill Hall, Sheffield; Central Pier, Morecambe; Cossey Skating Rink Company, Leeds; Marathon Rink Company, Preston; Roller Rink Company, Northwich; Roller Rink Company, Peterhead; Arcade Skating Rink, Aberdeen; and rinks in the course of construction in the following cities are to be equipped with Richardson skates: Blackburn, Bury,

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Latest Model, Ball-Bearing Rink Skates. Used in majority of all Rinks. Nickel-Plated Steel, Ball-Bearing Club Skates, with Fibre, Steel Combination, Aluminum or Boxwood Rollers.



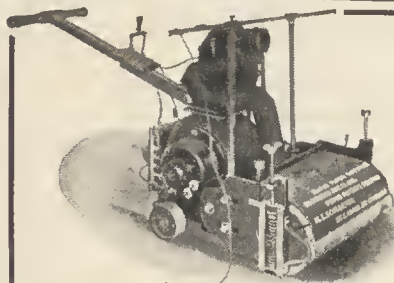
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RINK NOTES.

Greentown, Ind.—Henry Elliott will erect a skating rink here.

Logansport, Ind.—The skating rink at Spencer Park was opened Easter Sunday by George Bush.

Chicago, Ill.—E. Zenski of Forest Park won the two-mile race there with H. Beaumont second and A. Hengst, third.

Dayton, O.—A Toyland party held at Lakeside rink, proved a good attraction. Hundreds of toys were distributed as souvenirs.

Garden City, Kan.—The rink business continues good here and Smith and Chapman are gratified at the outlook. Tyler and Berton appeared here for two dates to crowded houses

and a twelve hour endurance race recently attracted the crowds.

Kansas City, Mo.—Clarence Hamilton, a Chicago boy, broke the two-mile record here, making the distance in 5:37 4-5. Leo Jones of New York held the former record which was 5:40.

McIntosh a Hit.

Marvelous McIntosh played the Princess theater, Peoria, Ill., week April 5, and made such a hit that he was wanted by V. C. Seaver's manager to open up at the Alcazar theater, of Chicago, but it was impossible for him to do so and plays the Crown and the Grand of Chicago Heights this week, April 12.

New Rink Opened.

Prospect Heights rink, three miles from Peoria, Ill., has opened up and takes the place of the Coliseum rink in Peoria, which has closed to roller skating.

PREMIER ROLLER SKATING ATTRACTIONS

RINKS

VAUDEVILLE

PARKS

This department is not affiliated with any organizations, all professional skaters are invited to send in their press notices and reports of the condition of business in that part of the country in which they are playing, and any items of news occurring along their route. Address THE SHOW WORLD Chicago.

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Mike Sullivan III.

Mike Sullivan, who played the role of the tough waiter with The Girl from Berlin which closed suddenly at the Great Northern last week, is at Mercy hospital, where he is very ill with pneumonia. He was formerly a member of the famous Olympia quartette, consisting of Keough, Sullivan, Randall and Mack, which remained together for 31 years. William Keough is now with Little Johnny Jones, Hughey Mack is with George Cohan in The Yankee Prince, Pete Randall is dead and Mr. Sullivan completed the much-talked of quartette which has amused millions of theatergoers. The Olympia quartette was with Evans and Hoey for twelve years.

Wesley Leaves Oswego.

Oswego, N. Y., April 13.

The past season here has been very successful, playing good attractions and getting good business.

It is to be regretted that Oswego is to lose Manager W. A. Wesley. He has been here for three seasons, and has made many friends, and the Richardson has been an excellent business venture under his management.

Mr. Wesley leaves on or about May 15 for Concy Island for the summer, where he will manage one or two large attractions, and the coming season he will be associated with the Henocksburg Brothers of Syracuse as general manager of several theaters in Massachusetts.—DODGE.

Actors Arrested.

San Francisco, Cal., April 13.

Barron Currier and Paula Currier, his wife, actors at the Alcazar theater, were arrested Saturday on a charge of defrauding an innkeeper. The complaint was sworn to by W. H. Brule, proprietor of the Hotel Brule, 670 Eddy street. Brule alleges that the Curriers, who have been staying at his hotel for several months, are behind in their board bills.

The Curriers, through their attorney, Hugh O'Neill, stated that they would institute a \$10,000 damage suit against Brule for their arrest.

The dispute arose over the difference in the rent of the two rooms.

Asks for Damages.

Pittsburg, Pa., April 13.

Damages in the sum of \$2,500 are demanded in a suit filed by Lulu Thies, a vaudeville actress, in United States circuit court against the Pennsylvania railroad. It is alleged the railroad company mislaid her trunk containing her stage costumes and paraphernalia, preventing her appearance at an engagement at Latrobe, Pa., in November of 1907.

New Play for Welford.

Advices from London tell of the acquirement of a comedy for the use of Dallas Welford, now one of the performers in The Girl from Rector's. The new piece is called In the Soup, and its chief character is the worthless husband of the keeper of a boarding house.

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